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ABSTRACT

Papers by graduate students, and occasionally papers from their mentors which establish a context for the student papers, are organized into four sections. Section 1, "Observation," includes two papers, "Observation Children at a Puppet Theater Performance" (Grace Johnson), and "Manipulations: Clay Construction" (Kim Spradling). Section 2, "Interview" presents: "Interview of an Artist/Engineer" (Karen Hoyt), and "A Depth Interview: Development of an Interest in Art Education" (Christina Thompson). "Ecology", the topic of section 3, is discussed in "Ecological Observation of an Art Gallery" (Priscilla Fenton), and "An Ecological Study of the Art Library" (Janice Johnson). The last section, "Descriptive Survey," includes, "A Descriptive Survey of a Seventh Grade Art Class" (Donna Sharp), and "A Descriptive Survey of Attitudes Toward Art Class" (Marge Stell). (MM)

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WORKING PAPERS IN ART EDUCATION

is published twice each year by the School of Art & Art History of The University of Iowa. Manuscripts by graduate students, along with papers from their mentors which establish a context for the student papers are welcomed. They should follow the form of the Publication Manual of the American Psychological Association (2nd ed.) and "Publication Manual Change Sheet 2," June, 1977. Send an original and one copy to: Dr. Marilyn Zurmuehlen, Editor, Working Papers in Art Education, 13 North Hall, The University of Iowa, Iowa City, Iowa 52242.

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Contents

Observation 1

Grace Johnson 9

Observation of Children at a Puppet Theater Performance

Kim Spradling 12

Manipulations: Clay Construction

Interview 15

Karen Hoyt 28

Interview of an Artist/Engineer

Christina Thompson 32

A Depth Interview: Development of an Interest in Art Education

Ecology 39

Priscilla Fenton 43

Ecological Observation of an Art Gallery

Janice Johnson 49

An Ecological Study of the Art Library

Descriptive Survey 54

Donna Sharp 64

A Descriptive Survey of a Seventh Grade Art Class

Marge Stell 72

A Descriptive Survey of Attitudes Toward Art Classes

Preface

Working Papers in Art Education had its beginnings in a graduate course, Research in Art Education, which I taught in the fall of 1980. The students wrote a paper each week, until the last three weeks which were given over to presentations of thesis and dissertation research, either completed or in progress. During the first week, and in alternating weeks, the papers were to be reaction reports to a scholarly article or chapter dealing with an issue in Art Education. I anticipated that these would be a source of content for the research methodologies which the students would be trying out; and, indeed, their own selections, as well as other students' reports, frequently were an impetus for inquiry, either in the assigned techniques or through additional readings. By not including examples of the reaction reports in this collection I do not intend to suggest that these were not valuable; they were, however, much more personal and idiosyncratic to this group. On only one occasion we all agreed to read and report on a common topic--writings by Piaget to mark his death.

A particular research methodology was assigned for the weeks between the reaction reports to readings. The students were instructed to conduct a very small pilot project, using the technique, and to write a brief paper presenting the study. My hope was that these papers would function much as sketches do for artists; to record their research ideas so that they and others could react to them, to do something rather than being overwhelmed by thinking about the multitude of possibilities for inquiry, and, not incidentally, to refine their written expressions through frequent practice and criticism. In order to benefit from shared insights about their work everyone read their papers aloud in class where they were discussed, then they were duplicated so that each student by the end of the course had a collection of all the papers. Such a learning procedure requires a willingness on the part of the students to share problems and hesitations as well as convictions and accomplishments; this group of people achieved that open atmosphere in abundance. With the same generosity they have agreed to allow their seminal research papers to be reproduced.

A number of colleagues have asked to use these papers for their own research classes, and, toward that end, I have written an introduction to each of the four research methodologies--observation, interview, ecology, and descriptive survey--which provides a brief context for the method and some instances of its application to inquiry in art. Two graduate students' papers are reproduced for each of the four types.

While this collection was in preparation, faculty at several institutions talked with me about the need to make ideas which are in a formative state available for wider discussion and reactions. Their notion expands to a larger group the concept on which the research class was based. So, this issue is the first of Working Papers in Art Education which we intend to publish twice a year and distribute to universities with graduate programs in Art Education as well as to other interested individuals. We invite graduate students to send for consideration brief manuscripts which report research ideas that are in an exploratory state; short papers from their mentors which establish a context for the student papers should accompany these.

Marilyn Zurmuehlen

Observation

Observation as a research method may be distinguished from just looking around by the degree of attentiveness we invest in the process, and by the intention we bring to it. Because, as Schutz (1970) pointed out, "Each phase of experience melts into the next without any sharp boundaries as it is being lived through" (p. 63), people who want to study other people's behavior have devised all sorts of means for focusing on, and so, defining, experiences. Learning, especially in schools, is one of the experiences we often hope to better understand. Mirrors for Behavior (Simon & Boyer, 1974) is an anthology of observational instruments developed for this purpose. Art educators may be interested particularly in Clements' system for categorizing art teachers' questions, and in Solomon's taxonomy of teachers' attempts to evoke imagery by providing concrete experiences, representational experiences, or abstract experiences.

Bateson and Mead (1942) were innovators in using photographic evidence for analysis rather than simply illustrating observations from field notes with photographs. Balinese Character has 759 photographs reproduced from 25,000 Leica stills. In this landmark method the researchers placed photos which they considered to be mutually relevant on the same page. Their commonality was the "same emotional thread" (p. xii), regardless of whether the behaviors depicted happened in different places and contexts. On the facing page Bateson and Mead provided an accompanying text: a few sentences which summarized the theme revealed in the photographs, and information which identified the people and circumstances involved in the individual images. For example, on Plate 15 they stated: "Among the

Observation

Balinese, learning is very rarely dependent upon verbal teaching. Instead, the methods of learning are visual and kinaesthetic" (p. 84). The first three photographs show a girl carrying offerings for a temple ceremony on her head, and two younger girls imitating her. The next two images are of a father teaching his very young son to dance by posturing his hand and assuming the typical dance smile; a third picture of this father and son reveals the toddler learning to play a xylophone as his father supports his hand. In the seventh photo a child nurse teaches a baby to walk while holding the upper part of his arms. Finally, we see three boys seated on the ground and grasping very small twigs; the boy in the center is drawing in the sand, and the authors note in the text that the others had stopped their drawing in order to watch him.

In an extension of this methodology Mead and Macgregor (1951) used 4000 stills from the Bali collection to compare general developmental stages in Balinese and American children. Macgregor employed her experiences as a documentary photographer, and as an analyst of photographic records of surgical procedures, to study the unique motor patterns of individual children.

Mead collaborated with Paul Byers, a professional photographer who has worked with behavioral scientists on a number of occasions, to observe The Small Conference (1968). In the introduction to his photographic presentation Byers explained his view of such evidence:

> In order to analyze the interaction, it is necessary to slow down or stop the ongoing behavior stream and to magnify and examine the details. When we do this, we no longer are looking at a conference as such or at the ideas that are being created. Instead of looking at what is happening, we are looking at the components of how it happens. That is, we are concentrating on the process. Still photographs provide one way of slicing into the behavioral stream and of examining the slices. (p. 57)

Observation

An examination of the camera as a research tool is available in John Collier's (1967) Visual Anthropology in which he addressed photographing social interactions, interviewing with photographs, processing nonverbal evidence, and photographing technology. As the Spindler's stated in their Foreword:

> John Collier shows us how the camera can be used inductively, as all research techniques should be used in fieldwork. The fieldworker can take a picture of something he does not fully, or sometimes even partially understand, something that he can record for later understanding. (p. xi)

Collier called the camera an "image with a memory" (p. 3) and he maintained that, "Photography is a legitimate abstracting process in observation. It is one of the first steps in evidence refinement that turns raw circumstances into data that is manageable in research analysis" (p. 5). Nevertheless, he recognized that the people who use cameras are not free from bias or personal projection. This is the sense in which Wendt (1962) referred to photographs as "maps" because there is not a one-to-one correspondence between their elements and the elements of the events they depict. Since they can present only a few aspects of an event, and much of what they present is controlled by the photographer, they are abstractions of reality, or symbols. It is for this reason that Hall (1974), in his review of The Old Ones of New Mexico by Coles and Harris, contended that it "is a story by Coles and Harris. It is their story, and a much better picture of what they see, think and value than it is of the people who mouth the sentiments that Coles chose to include in the text" (p. 60). He cautioned that, "In discussing photographs it is very important to remember that man does not see passively. He paints his own picture of the world with his eyes, and even more so

with a camera" (p. 60). Byers (1966) echoed this concern for the public to understand that photography is a social interaction; the title of his article, "Cameras Don't Take Pictures," reflected his point.

Becker (1974) compared the methods used in photography with those used in sociology and traced the history of this relationship from photos of the Crimean and Civil Wars, through those for the Farm Security Administration in the 1930's, to current photoessays in magazines and books. He argued that photographers and sociologists would benefit from even more interchange of procedures. He considered photography to be "often intellectually thin" (p. 11)--his discussion seems to include only photography which is social documentary--and he blamed the photographers' reliance on lay theories for this condition:

> Since photographers, for all their public inarticulateness, tend to be in touch (via their connections in journalism and art, and increasingly, through their location in academia), with contemporary cultural currents, they use the ideas and attitudes that are making the rounds in order to organize their own seeing. (p. 12)

Social scientists, he charged, take pictures in the field that are really vacation pictures. These are "no different from the ones they take on any other vacation or that non-anthropological vacationers take, focusing on what seems exotic and out of the way" (p. 12). He recommended to photographers a procedure of sequential analysis, by which he simply meant analyzing the photographs each day so that those insights can be incorporated into the next day's photography. Another suggestion he made was to use Collier's photo elicitation technique:

> Showing the pictures to people who know the situations under study and letting them talk about them, answer questions, suggest other things that need to be photographed, and so on. (p. 14)

He also proposed that photographers could adopt some rough sampling

procedures, such as establishing a convention about how much film they will expose in a given period of time. For art educators Becker's recommendations probably recall Beittel's (1966, 1972) research in which he took time-lapse photographs of students in the process of drawing; in some conditions the students determined the time interval for the photos. They privately discussed the time-lapse photo sequences of their drawings with Beittel or one of his graduate assistants. Although he referred to this procedure as process feedback, the method is similar to photo elicitation: students were asked to indicate stages in their drawings, talk about what they thought they were trying to do, and project what they might attempt in their next drawings. In Alternatives for Art Education Research (1973) Beittel considered these time-lapse still-photographs in relation to what he called "presentational modes":

> These records, when spread before one, constitute another kind of mute evidence of the expressive act. Unlike film and T.V. they reconstruct the art process in a more abstract way, by way of time sampling and by way of excluding events outside the drawing. (p. 24)

He believed such mute evidence was useful in stimulating the artists to recall their drawing experiences.

Becker (1974) thought that social scientists might adopt the chief device used by photographers--naming the places and perhaps the dates of their images:

> These labels, coupled with a reiteration of themes, so that one sees the same kind of place or thing or person from half a dozen widely scattered places in the country, imply the conclusion that if you can find it in that many places, it is really very widespread. Thus, when Frank shows you luncheonettes, diners, and coffee shops from Indianapolis, Detroit, San Francisco, Hollywood, Butte, and Columbia, South Carolina, all of which share a gritty plastic impersonality, you are prepared to accept that image as something that must be incorporated into your view of American culture. The logic of this needs further analysis. (pp. 17-18)

Observation

Although he does not identify the location for each photograph, Richard Ansaldi, in Souvenirs from the Roadside West (1978), used this strategy of reproducing images from a number of places so that a theme emerges. Fourteen colored photographs of neon signs, grouped under the title, "The Neon West," are an example.

As preparation for the assignment to use observation as a research method, the seminar viewed the film, Kienholz on Exhibit (1968), which was made during a museum tour. They were asked to reflect on the kinds of art knowledge that were being constructed in this tour. Following the film, pairs of graduate students talked with each other about the taken-for-granted assumptions concerning art which were manifested in the film. Copies of Nancy Johnson's (1977) dissertation abstract, in which she studied the art knowledge constructed through the social interactions between docents and children during art museum tours, were distributed for help with these discussions. Next, the seminar watched The Elusive Shadow (1966), a film in which John Schulze's students show some of the sources of ideas for their photographs and comment on these. They were to consider what beliefs about art were revealed in the film, and, in the class discussion afterward, to indicate evidence for their conclusions. Finally, portions of Balinese Character (Bateson & Mead, 1942) were shown and discussed. The assignment to collect photographic evidence of observations made in some kind of art situation encompassed two weeks in order to allow for film processing. Students were asked to stop at intervals during their observations to reflect on what they thought was going on, to decide on a central theme which emerged from the photographic data, and to use this theme as an aid in organizing the photographic

evidence which was to be accompanied by a written report. In addition, several of the graduate students were familiar with McMickle's (1975) thesis in which he used written and photographic records to analyze the block building structures of pre-school children.

Regretably, cost precludes including the colored slides and photographs on which the following two students' papers were based. However, I think their written reports are helpful indications of the kinds of concepts which can be derived from photographic evidence.

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OBSERVATION OF CHILDREN AT A PUPPET THEATER PERFORMANCE

Grace Johnson

A number of Kirkwood Community College employees and their children viewed a performance by the Eulenspiegel Puppet Theater. The story presented via the puppets is a Finnish folk tale of an allegorical nature, complete with a "moral-of-the-story" conclusion. Thus, the story line, as represented through the dialogue and actions of the puppets, incorporates both humorous and dramatic elements. The puppets assumed human qualities in appearance, speech and expression and were life-like in their portrayal of the story characters. Although manipulated by the artists, the puppets seemed to develop independent personalities and characteristics.

In one episode a human artist portrayed a story character by assuming a role and carrying it out through appropriate costume, dialogue, and voice intonation. On occasion the puppets were physically taken into the audience to interact individually with observers. On these occasions children were asked to participate through conversation with the puppets. The effort to have the puppets appear life-like was quite successful and this was evidenced by the audience participation.

Observation of the activity:

Reaction to the puppets by the children ranged from laughter and curiosity to embarassment and fear. The puppets were accepted, however, as being "real" even by children mature enough to realize that they were lifeless objects manipulated by humans. They all were willing to accept "fantasy" as "reality" for the duration of the performance. The puppets, in appearance

and character, were caricatures of personality types, and easily recognizable in the children's own experiences and were accepted as such.

Theme of the Experience:

Children, as observers and participants in an "art experience" are willing--and eager--to accept fantasy as reality and to allow themselves free expression of emotions in reaction to the stimuli presented.

Evidence to Support Theme:

The accompanying photographs (the photographs are not reproduced in this publication) provide visual, recorded evidence of the wide range of emotions displayed by the children as they participated in this puppet "experience." The facial expressions especially indicate the intensity of their belief in the characters and in the reality of the story being presented. The photographs also suggest a willingness, even eagerness, on the part of the children to be entertained and informed--and to interact with the puppets. Frequently, the children became totally drawn into the experience and displayed obvious concern or delight with the entire situation.

Conclusion:

The results of this observation are multi-dimensional. Several factors were interacting to produce a rich learning experience for the children in the audience. A researcher could choose to select evidence/data for a variety of themes, all present in this experience and available through observation:

Puppetry as art

Puppet theater as a form of socialization

Audience participation in "Theater"

Willingness to accept premise presented by performers

Interaction of audience with characters/performers

Allegorical folk tales--effect upon a mixed-aged audience

Difference in reactions of adults and children in an art experience

The value of art as entertainment/education

In reflecting upon this experience, it is difficult for a researcher to verbally describe the emotive response and sense of "theater" present during this performance. It is equally difficult to separate the reactions of audience participants toward the artistic value of the puppets themselves (as works of art), puppetry as performing art, and the literary art of the story being presented. These elements were so finely integrated that to isolate the effect of any single factor would be impossible without contaminating the data by observer bias. It appeared that, in this situation, the overriding commonality was the expressiveness of the population being observed (children in the audience) and their reactions to the puppetry experience.

MANIPULATIONS: CLAY CONSTRUCTION

Kim Spradling

Background

The slides in this sequence depict some of the steps that Andre utilized in producing an abstract sculpture form, which he titled a "clay construction."

Andre is, in these slides, five years, three months old. He previously had produced several of these constructions, as well as other forms in clay. He regularly draws, using a variety of media, at home, in his kindergarten class at school, and during his art lessons. His use of clay occurs only during his art lessons. These lessons are once a week, twice a week during the summer, for one hour. He determines what media he will use during a lesson, and what he will produce.

The clay constructions follow some patterns. The construction may be made entirely upon a potter's wheel, partially upon the wheel and partially by hand, or completely by hand. Various manipulations of the clay occur; however, not all are used with each construction. The manipulations of the clay are: tearing or cutting of the clay, squeezing the clay, poking the clay (using fingers, knives, or other tools), twisting the clay, pounding the clay with a hand or tool, spinning the clay on the wheel (with or without including one of the other manipulations), pushing sections of the clay together, and finally immersing each section, or the whole, in water. The last manipulation is the only one done consistently to each construction Andre has produced.

A time element also is involved in the production of a construction.

The clay is held underwater for a specific number of seconds. Andre chooses the length of time the clay is to be underwater, or asks me, or anyone available, for a length of time. The time, so far, has been between five and twenty seconds. Usually it is a multiple of five, and the seconds always are counted out loud.

The fired constructions usually are glazed and some, after the final firing, are titled. The titles may be descriptive of a representational image Andre visualizes in the form, such as "Dog" for one he believed looked like a dog, or they may be descriptive of the form itself, such as one he called "Amorphous Shape."

The Slide Sequence

The slides show some of the steps in making an untitled construction during October of 1979. (The slides are not reproduced in this publication.)

Slide 1: Andre has just removed a section of the construction from the water.

Slide 2: The clay is being squeezed and twisted.

Slide 3: Two sections of the clay are being pushed together to form a single section.

Slide 4: The two sections joined in the previous slide are being cut apart.

Slide 5: A hole is cut in the clay with a knife.

Slide 6: Two more parts are joined together.

Slide 7: A finished section of the construction, one of three sections.

Slide 8: Another section of clay just after being removed from the water.

Slide 9: Squeezing two more pieces of clay together.

Slide 10: Adding marks, with a knife, to the surface of a section of the

construction.

Slide 11: The completed section with knife marks, holes and other decorative elements.

Slide 12: The finished construction, glazed. Arrangement for photograph was done by Andre.

Comments

Manipulation of the clay is the major aspect in the production of the clay construction. The photographs are evidence of the amount of manipulation involved in each work. Sections are divided, rejoined, and divided again. The clay is dipped in water, bent, twisted, squeezed and cut. The final form is often of little resemblance to the first form that emerged from the clay. The constructions, when completed, show the amount of manipulation involved in their production by their often deeply textured surfaces, and by the multiple-sectioned nature of each whole work.

Interview

Interviewing is a process which all of us use informally. We ask people about an art exhibition in order to learn their feelings in response to the works; we inquire about the preparation of a dish we have been served so that we may utilize the information for our future dining. People ask us how we selected a particular brand of some object we own, or they question us about our reactions to a book we have read. Whether the method is employed by researchers, or, casually, by any of us in our everyday lives it is a social interaction which we engage in when we decide that the only way to know what people are thinking is to ask them.

While they are comfortable with the common-sense attitude toward such inquiries in the routines of daily life, some people, from their experiences, have constituted a cognitive style toward research which raises questions about sampling, repetitive observations, and statistical comparisons. A review of theoretical issues underlying interviewing procedures in research is available in Aron V. Cicourel's (1964) Method and Measurement in Sociology. He pointed out that observers who are concerned with means for increasing precision and reliability in interviewing frequently find themselves striving for incompatible objectives. "For example, standardized questions and answers yet focused and unfocused probes; 'good rapport' yet detachment of respondent and interviewer from the social impact of the interview" (p. 74). One solution may be to adopt an anthropological stance. Spradley and McCurdy (1972) contended that, if we want to learn something about a cultural scene which we assume is shared by a group, it possibly is more productive

to interview a limited number of people in depth. They suggested that the reliability of a single informant can be increased by developing good rapport (all sources share a common concern about establishing this condition), and by asking informants what others in the group believe rather than inquiring only about their personal opinions. Another possible resolution of this traditional dilemma is to work in the journalistic mode exemplified by Studs Terkel in Division Street: America (1967) and in Working (1972).

> I realized quite early in this adventure that interviews, conventionally conducted, were meaningless. Conditioned cliches were certain to come. The question-and-answer technique may be of some value in determining favored detergents, toothpaste and deodorants, but not in the discovery of men and women. There were questions, of course. But they were casual in nature--at the beginning: the kind you would ask while having a drink with someone; the kind he would ask you. The talk was idiomatic rather than academic. In short, it was conversation. In time, the sluice gates of dammed up hurts and dreams were opened. (pp. xx-xxi)

Clearly, Terkel believed that the attitudes which he hoped to learn about from these people would emerge only from what theoreticians designate as the interactive quality of interviewing. Kahn and Cannell (1957) noted that once this condition is acknowledged, we are confronted with a question: "What becomes of the conveniently simple notion that the ideal interview is something that springs from the soul of the respondent to the notebook of the interviewer without encountering any contaminating influences enroute" (p. 59)? Their answer is to reject this concept of the interview and of the roles of the respondent and the interviewer.

Bill Moyers (1971) recounted an incident at the conclusion of Listening to America which illustrates how offensive impersonal inter-

actions can be to people. He was watching television with a friend when a local announcer asked viewers to call in with their comments about the stations' programming. He assured them that the staff wanted to know what they thought, and concluded by saying that their messages would be recorded and analyzed later. Moyers' friend was so upset that he threw his shoe at the TV. "It is treacherous to tell people that you want to know what they think and then force them to speak to a machine. People want contact. They want to affirm themselves" (Moyers, 1971, p. 341). This book is the fruit of his travels through thirteen thousand miles in the United States, interviewing in such places as Yellow Springs, Ohio and East Gary, Indiana, in Denver, Colorado and Pine Bluffs, Wyoming, in San Francisco and Beaumont, Texas, in Johnsonville, South Carolina and Washington, D.C. because, as he put it: "I wanted to hear people speak for themselves" (p. vii). He reflected, at his journey's end, on the responses:

> I found that most people not only hunger to talk, but also have a story to tell. They are not often heard, but they have something to say. They are desperate to escape the stereotypes into which pollsters and the media and the politicians have packaged them for convenient manipulation. (p. 341)

Selden Rodman (1957) learned that artists were eager to talk about their work and about one another when he interviewed thirty-five painters, sculptors and architects between January and July of 1956. His title, Conversations with Artists, emphasizes the interactive concept he held of interviewing. He noted that inevitably "the conversations are given some kind of unity by the preoccupations of the interviewer. These dictated, perhaps, a particular kind of question, though I tried to avoid asking the same questions and following any set pattern, preferring to

let 'happen' what might and the character of the interview take shape from the nature of the subject" (p. xx). Alexander Eliot, in his Foreword to the volume, mentioned that Rodman's greatest qualification was that the artists trusted him (another bit of evidence for the value placed on rapport).

At times Rodman's preoccupations shaped the interviews very directly, as in this example with June Wayne which is included in the chapter, "Unlocking the Image."

> "One more question," I said. "Does a picture for you begin with spontaneous-accidental experimenting in the medium? Or with some experience you've had and want to pass along?"
>
> "For me," she answered, "it hinges on having experienced something so moving that I want others to know about it. But emotional experiences are fugitive things, violent or delicate, and of many orders. The line between the experience itself and the memory of it is so fragile that one must use every bit of wit, skill, brain, intuition and faith one has in order to transmute it into a work of art." (p. 30)

In other instances, such as with Larry Rivers, the conversation evolved into the artist's asking questions of Rodman, and finally into Rivers' expressing a philosophical view of life:

> No contemporary person can tell you exactly what he's after. Not even Einstein could. Freud certainly can't. You have to take some of it on faith. Go as far back as Darwin--do you think he really knew exactly what he was after, until he found it? No. It happened that way--through the searching. (p. 120)

Cindy Nemser (1975) searched for problems which are peculiar to women artists in her interviews. Danziger and Conrad (1977) felt that photography continues to be an enigma for the general public. They cited the often-debated question about whether photography is art as evidence for their contention. They believed that "To better understand photography,

what was needed at this time was a closer focus on the individuals who take the photographs and the photographs themselves" (p. 12). They set out to accomplish this by interviewing eight master photographers. Hill and Cooper (1979) published their dialogues with twenty-one individuals whom they regard as the shapers of photography in our century. In their Acknowledgments, they state that "every interview was a history lesson in itself." It is interesting to compare the photographers who are represented in both collections: Minor White, Imogen Cunningham, and Brett Weston. Cunningham's skepticism about interviews is evident in both contexts:

> IMOGEN CUNNINGHAM: What are you going to do with this trash?
>
> BC: It will be included in a book of interviews.
>
> CUNNINGHAM: That's not a good enough reason. I'm not so curious about everybody's life. I like biography myself, but I don't like little snips of questions and answers. I like somebody who really knows what he's writing about. Now the other day a man came to interview me about Dorothea Lange. That's the way to do it--wait until I'm dead, then get the real truth from someone who knew me. (Danziger & Conrad, 1977, p. 38)
>
> How did you get started in photography?
>
> Everyone asks me that question. I'm asked it at parties, everywhere. Nobody started me, I was self-motivated. But I did see something of Gertrude Kasebier--and that's all I'm going to tell you about what started me off.
> (Hill & Cooper, 1979, p. 293)

I have taped interviews with artists, students, teachers, and children for several years. Since all of these were people I knew establishing rapport was not a problem. The example which follows was given to the graduate students at the time of their assignment to use the interview method as a means of inquiring into a topic related to art education. They were asked to think of a few neutral questions and to

write these down. Some models were provided: "What's going on?" and "In general, how do you feel about (the topic)?" These were to be followed by probing in areas that interested them by asking, "Can you tell me any more about that?" or "Why do you think that happens?" Their instructions were to tape record or to take notes that were nearly verbatim. Evidence from the interviews was to be used to support the findings discussed in their papers. They were encouraged to mention any problems they encountered with the method. It also should be noted that several of the graduate students were aware of two dissertations which employed interviews. Jay Ulbricht (1976) studied the art world of a small town, and Kaye Winder (1981) attempted to identify the reasons why thirty Iowa artists became artists.

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Interview

SOURCES OF MEANING: INTERVIEWS WITH A GRADUATE ART STUDENT, INTERRELATIONSHIPS OF HIS EXPERIENCES

Dr. Marilyn Zurmuehlen

Rose Slivka (1965), editor of Craft Horizons, described the emerging young American artist today as "a product of the eclecticism of the liberal arts program of the university system rather than experienced in the specialized disciplines of the apprenticeship system or the concentration of the profressional schools" (p.11). She said that, "He is an educated man, thoroughly graced in the arts of articulation and communication. He knows all about 'the power of the press'...He knows every book. He has studied the lives and the words and the acts of his predecessors, not to mention their work. It has all been published, filmed, and recorded. Based on this inescapable mass of evidence, he can figure out what works and what doesn't, write his own script of his own life as artist, a known object, and play its role in a theatrical event of predictable elements" (p.11). The graduate student whose work we will examine resembles her description in some respects.

Chris works in ceramics and sculpture. He makes fragments in clay and uses cardboard for sculpture. Recently, he built a dog house, which no one would mistake for anything else, and he constructed a birdsaver, which many people took to be a piece of sculpture. He says, "This bird piece, and my fragments, and the cardboard are three different directions. But they're all me." He does make distinctions about the sources for these works. In speaking of his need to build the dog house, he states,

"Jake was at home, but he was in the rain, you know every day when it was raining, so he had to have this house. There was a lot of pressure to get it built before this happened, before it started snowing." In considering the bird piece, he explains: "This bird saver came out of the concern for two hundred or more birds being killed against this window. And then the form has followed the function of the device, and the same energies that went into it came out looking more aesthetic, more artful, than say the dog house." Although he maintains that, "I have better feelings about the energy that comes from a problem like the dog house and this problem about keeping birds from hitting the glass than I do about pure art for art's sake," he moves into aesthetic considerations when he talks about these two projects.

When he recalls his thinking during the building of the doghouse, he reports: "I even thought that maybe what I ought to do is build another house like this, and put a large socket, like this electric socket here, on the inside which would blow the scale of the room. You know, this little bitty house, say 36" x 30" x 40" with this life-size, reality light socket in it." Describing the construction process with studding and plates evokes this response: "It was like my interest in deterioration and fragmentation, in the association that here was a house that has the siding torn off it. And yet you can go inside and there is all the house still there. So there was the idea of fragmentation and deterioration." Here a direct interface with his ceramic work is evidenced. He makes fragments of clay, and reveals as his source, "I began responding to a grid and then, over the last eighteen months, the response has matured

into a general response, and just dumped into a very intense concern about line and 90 degree angles which is the essence of a grid."

Aesthetic considerations entered his thinking at a very early stage in planning the bird saver. He says, "The energy was coming from build something that will save the birds, but also considering that it is a beautiful area, that the building is essentially a bridge over some land, and that the glass was installed along the edges of this bridge to keep weather out, the air conditioning in, and let us view this scene out there, juniper trees, and changing seasons, and so on."

He indicates his awareness of the aesthetic operating in all of these activities. "The idea of the dog house was to build a very sound structure from engineering givens. My premise is that the dog will be warm and dry and the house will be sound. And you always bring to it a certain competency that you want, and you're making those decisions all the way along the line, like, 'Oh, this isn't a work of art, you know, but wait a minute. Where do you draw the line between the kind of effort that you're going to put into it?' Well, you start thinking about, 'It's my dog, you know, and what does my dog deserve?' And it is an object, just like a house would be an object or a table, or a good pair of shoes, or an automobile. And so you are creating an object into the world. So where does your responsibility for the word 'art' and the word 'functional object' come into play?" William Thompson (1971) has written that in the industrial culture, "To insure that the aesthetic experience stayed in its place to leave the landscape free for industrial development, the painting was locked in a huge restraining gilt frame, and the individual was locked in evening dress or business suit while he watched theatrical imitations of reality in the privacy of his anonymous darkness. All that

is over, and now we have the withering away of art in the posthistoric landscape. The painting has spilled over its edges to involve the whole environment" (pp.87-88). Chris seems to embody this spilling-over in all of his activities.

Thompson also maintained that, "Now that NASA has given us a lunar perspective of the planet, the environment has become the work of art and the body and the mind have become our new form of landscape" (p.89). Chris appears to be exploring the landscape of his mind as he talks about the basis for his work: "It was something that was more centralized within me to do a good job on my standards and to do justice to the object. I think about my whole, I guess you could call it image, of the way I like to look at myself, of the way I like to be thought of. I guess it comes out of social sense, or a sense of social responsibility. But here would be the object and would it be a shoddily made dog house, just made for the moment, or would it be something that had the care and integrity, of say, a work of art? And I feel that way about everything that I do. I don't think that any energy output, or anything that I do, or anything that I undertake to do, means anything less than any other thing."

When Chris interjected himself in the form of the bird saver into a public area he found himself in unexpected interaction with others whose presence he had not considered. He related that his response to their reactions (vandalism) was numbness, then fear, then seeking for solutions. Of this event he says, "And it changes my whole thinking, it changes my aesthetic judgment, it changes the way I would approach the piece."

Discussing his activities, which he views as interrelated, but whose variety he thinks may put him at a disadvantage in his formal education, leads him to consider his validity as an artist within the school frame-

work. Finally, he concentrates on the process of interviewing him about his work and speaks of his excitement about it, and states that he would like a copy of the tape. He summarizes: "That's what teaching is about. Focus. It is the point of focus that's crucial. To be able to focus in on something. To be able to think about something ... Well, that's why questions are the most important thing. First comes the good question."

In addition to manifesting an awareness of art trends, Chris' comments also indicate that his thinking has been influenced by the self-actualization concepts of pop culture. Fromm's (1947) declaration that, "Man's main task in life is to give birth to himself, to become what he potentially is," is an example of this attitude. He added that, "The most important product of his effort is his own personality" (p.238). Maslow (1968) made a more direct case of linking this persuasion with artists when he hypothesized that, "becoming values which exist as preferences or motivations in our best specimens are to some degree the same as the values which describe the 'good' work of art, or Nature in general, or the good external world" (p.169). The concern which Chris expresses for integration of the various directions of his life is supported in the writings of Maslow. From his study of individuals whom he regarded as self-actualizing, he stated: "The creativity of my subjects seemed to be an epiphenomenon of their greater wholeness and integration, which is what self-acceptance implies. The civil war within the average person between the forces of the inner depths and the forces of defense and control seems to have been resolved in my subjects and they are less split. As a consequence, more of themselves is available for use, for enjoyment and for creative purposes. They waste less of their time and energy protecting themselves against themselves ... Also, since one aspect of this integration within the person

is the acceptance and greater availability of our deeper selves, these deep roots of creativeness become more available for use" (p.141). Some of Maslow's convictions about the value of integration were based on his analyses of individuals' reports of "peak-experiences." "The person in the peak-experiences feels more integrated (unified, whole, all-of-a-piece), than at other times. He also looks (to the observer) more integrated in various ways, e.g., less split or dissociated, less fighting against himself, more at peace with himself, less split between an experiencing-self and an observing-self, more harmoniously organized, more efficiently organized with all his parts functioning very nicely with each other, more synergic, with less internal friction, etc." (p. 104).

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INTERVIEW OF AN ARTIST/ENGINEER

Karen Hoyt

After listening to Janice's report last week on the influence of artists' environments on their work, I became interested in what aspects of the artists' surroundings were most vital to their work. I chose to interview a friend who works as an electrical engineer and sees himself as a "closet artist" with a love for watercolors.

I asked Jerry to think back over his work and try to isolate the circumstances that enabled him to create what he considered a successful painting. My line of questions was:

Which elements of your working environment seem to help your frame of mind?

Is there a procedure you feel you must go through before, during, or after a painting session?

What means, if any, do you use to consciously get yourself into the appropriate mood to work?

Have you noticed any common denominators linking unsuccessful work?

Do you use auditory or visual material for stimulation?

Do you perform better when relaxed or when under pressure?

Do the clothes you wear make a difference?

How about your body position. . . Do you sit or stand?

Does it matter if you are alone or not?

After a discussion of how nice it is to have an efficient studio with plenty of space, good lighting, relaxing music and an arsenal of supplies, Jerry pointed out that he could work "in a pig sty" as long as he is enthused about his idea.

Jerry's attitude, or state of mind, seems to be the key ingredient

in a fruitful painting session. When he has an interesting idea, he becomes absorbed in it and oblivious to his surroundings. He explained, "Nothing else really matters...I don't know if it's hot or cold, whether there's music on, or what. Sometimes I'll wake up and get hungry and I go out to the kitchen and get something to eat and come back and the mood is not broken, and I just pick up where I left off. But if I'm frustrated and the ideas aren't coming, then maybe being in a nice, conducive environment would help a lot."

The type of work Jerry finds most meaningful is done from his imagination and memory. Considering the elusive quality inherent in memories, it's easy to see why his state of mind is so vital during a painting encounter. He says, "If I'm tense, I can feel a flop coming on, and I know that's kind of a self-fulfilling prophecy, because if you think you're going to have a flop, you probably will, but I think there's more to it. I think I can sense an agitation in myself that is different than being charged with energy and having a good destination in mind or having a good idea, and having this sort of nervous undirected energy. It's a subtle difference and I don't know how to explain it to anybody, but I can feel it in myself. When I have this lot of energy but it's not directed anywhere, I tend to get frustrated very quickly, and when I get frustrated, then the whole thing just goes to hell. I mean I'm better off then just going off and reading a book about art or cleaning my palette than I am painting because it's just...nothing ever seems to come of it."

As an art teacher, I'm concerned about how I can positively affect my students' feelings about their work. Jerry's statements indicate to me that a spacious, well-organized art room with plenty of light and an

abundance of supplies is conducive as a physical environment, but that this advantage cannot guarantee success for students. I believe that an atmosphere of acceptance must surround artists or students as they work, and this climate of caring can only be generated by people. Jerry brought this thought to light during the interview by declaring, "I'm sure that a lot of people who are famous artists are individuals, but I think for me it requires support from another person or group of people. And I think the art classes I've been in, and painting with my best friends make all the difference in the world." He recalled the excitement of sharing ideas and inspirations with artist friends and summarized his feelings by saying, "If I were to design an environment, it would have to be somewhat under control, and you'd need a supportive environment before and after you're painting. I find that while I'm painting, I'm not even aware of myself...like whether I'm sitting or standing. But before and after that, I really need my friends." He mentioned how Picasso and Braque worked so closely together during their exploration of Cubism, and the local example of Grant Wood and Marvin Cone.

As human beings, we need to feel accepted, at least by our closest friends, before we are comfortable enough to express our real selves. Just as Jerry needs support from his friends, so do students need the security that teachers, peers and family members can offer.

Jerry expressed an unwillingness to allow undesirable emotions to enter into his work. He is painfully aware of the negativism that surrounds us, and responds with, "Why not paint a positive picture, a loving picture, a happy picture?" I'm sure that perpetuating a depressed state of mind through one's art is possible, but it may also be healthy

to express "negative" emotions to come to terms with them.

When artists or students find themselves in a supportive environment, they may be more likely to accept their own real feelings, without labeling them good or bad. Emotions do surface eventually, and channeling them into one's art seems appropriate.

A DEPTH INTERVIEW: DEVELOPMENT OF AN INTEREST IN ART EDUCATION

Christina Thompson

Frank Barron's Artists in the Making is one of many studies concerned with the factors which contribute to the development of the studio artist. There has been little comparable research devoted to the growth of interest in the "other" careers in art. How does one decide to become an art historian, an art critic, or an art educator? Is studio art the usual point of entry to these pursuits? At what time and for what reasons do these more theoretical approaches to art emerge in people's lives?

The questions posed in this interview attempted to trace one individual's path to a career commitment in art education. The subject, Janice Johnson, is now a graduate student in art education. Her undergraduate degree was in painting, and she originally came to The University of Iowa to pursue an advanced degree in art history.

Six major questions were asked of Janice:

(1) How would you describe your present involvement in art?

(2) At this time, what relative emphasis do you place on art and on education? Why?

(3) When did you first become interested in art? What factors or events were influential in creating your interest? In sustaining it?

(4) When did you decide to pursue a career in art? Did you con-

sider any alternatives?

(5) When did your interest in art education begin? What factors or events were influential in creating it? In sustaining it?

(6) Do you consider your interest in art education to be mainly concentrated in the area of research or in the area of teaching? Why?

Janice is unable to isolate a single event in her childhood which precipitated her interest in art, although she indicates that the interest must have been apparent quite early in her preschool years. She speculates, "Parents of children who have an interest in art tend to create a myth about them. . . .It's a whole myth, a kind of identity, that they've helped to create." She recalls her mother's stories of events she herself cannot remember: her impatience with the ineptitude of adults' drawings and her insistence that "I can do it much better than you can," her choice of an oil painting set from all the wonders of a toystore at the age of three. Janice implies that these incidents have assumed some of their "mythical" quality in retrospect; as her pattern of behavior emerged, these early episodes increasingly were perceived as early warning signs.

A specific public recognition of her ability, the display of one of her watercolors in the local bank, helped to sustain her interest during her elementary school years. She says, "For a week or two I was pretty impossible to be around. . . . here I was, exhibiting at age 9!"

Christina Thompson

Janice believes that her decision to pursue a career in art was formulated in her junior high and early high school years. This direction was encouraged by an influential teacher, who "wasn't even an art teacher; she taught science and art, but she was a science teacher." She encouraged Janice to elect art courses in high school and college, and Janice recalls,"She thought I had a chance for a career in art. She didn't specify doing what, but I assume she meant teaching."

Janice speaks of her early expectations of a career in art and the changes in perspective which came with maturity. "I wanted to be an artist. I'm sure I didn't really know what that meant, other than the fact that you got to draw and paint and do whatever you did the best you could. I know I didn't know what it meant not to have a secure system of supporting yourself. It was very idealistic. Even through college. . . .When I suddenly realized that you can't eat cadmium yellow, I seemed to become more realistic about my life."

The only "non-art" alternative Janice has entertained is the teaching of philosophy. However, she considers this a "related," if "more academic approach," to many of the same issues.

Janice's interest in art education was not sudden. She had contemplated this direction while in undergraduate school, but thought that the available program was inadequate. When she returned to graduate school, she became interested in Iowa's art education area and eventually entered the program. Janice feels that art education has facilitated a convergence of her interests, "like ribbons or threads in a warp," now unified in a pattern.

What factors prompted this change of emphasis? In addition to the realistic assessment of the nutritional properties of paint, Janice explains, "I think my knowledge about art far excels my technical ability, so I'm not satisfied with what I produce. Somehow the ideas behind a work of art seem more exciting to me than the actual work: once I have an idea for something that seems sufficient in itself."

Janice characterizes her present activity in art as mainly theoretical, a "dramatic" but "gradual" shift from her previous studio work. As an undergraduate, she feels that all her energies were directed at making art. She explains, "Looking at the work of another artist, or reading any type of historical or critical writing was fed into the process of making an art object." She no longer aspires to an identity as "artist," "whereas at one time, that was my major concern."

Art education seems to have replaced painting as an expressive medium in Janice's thought. She speaks of the generative nature of the field: "There's that great appeal that one question seems to lead into another. It hasn't stopped, whereas in my painting the ideas stopped coming, the possibilities stopped coming. The possibilities in art education seem like a fan, spreading out rather than narrowing." Research has evolved as her dominant interest. She has not taught, and admits to "mixed feelings" about her recent student teaching experience. She feels that "researching different aspects of the art process or the teaching proces. . .to make better teachers and better programs for students" is not only a "better focus" for her

personally, but also promises more effective results for a greater number of children. She concludes, "I think it's important to improve the quality of our educational system in general, and specifically art education." Janice has come to believe that research may be, for her, the most direct route to this goal.

Janice maintains that art has always been "a factor" in her life. In this interview, it is possible to sense the potency of that factor and its centrality to Janice's shifting perspectives from preschool to the present.

It is interesting to contemplate the myth which Janice finds permeating her childhood. Perhaps this is what Nevelson meant in saying, "I did not become anything; I was an artist." The seed of this career was planted early, nurtured by the fables of her childhood, and cultivated by the enthusiasm of her parents and teachers.

The later decisions which led Janice to her present pursuits give evidence of a mature scrutiny of her own strengths and her potential to effect change. A continual process of self-reflection is apparent in these remarks. Although her initial hesitancy about her career as a painter may have been motivated by stark economic realities, she has continued to weigh alternatives in her search for a more personally and professionally satisfying approach to art. She has become, in a sense, a conceptual artist. The attitudes and knowledge which once informed her painting are now realized in another form: the areas of art education which she hopes to research. For Janice, art education seems to be a further direction in her art.

Issues for further study. I was intrigued by Janice's conception of the "myth" which her parents constructed around "their daughter, the artist." This direction might be followed by investigating the extent to which other artists recognize the creation of such a myth in their own childhoods and the extent to which their subsequent decisions may have been influenced by this parental support. Is this a common phenomenon? Is it a type of self-fulfilling prophecy? Is it as likely to occur with male children as with female?

Another issue, one that has occupied a corner of my thoughts for some time, is the investigation of the ways in which art educators view their work. Are research and teaching considered as adjuncts to studio work, or as expressive acts of the same magnitude as the making of art? How do art educators deal with the dual aspects of their careers, on both philosophical and practical levels?

Methodological note. I find myself increasingly comfortable with the interview methodology; it does require practice to be supportive and yet neutral.

It was somewhat easier to devise questions for an adult subject than it often is for children. There is always the problem of clarity, of phrasing questions so that they are communicative and yet not leading. My second question in this case did not seem to be clear; at any rate, it did not produce the type or content of response which I had intended.

As I transcribe and analyze the data, I always have the desire to immediately schedule a follow-up session. More questions suggest themselves, and it becomes apparent that some very important questions

were left unasked in the interview. I think that a dialogue could be established in a longitudinal study that would be very profitable, and that would fill in the gaps which present themselves in retrospect.

Ecology

The ecological method focuses on physical arrangements of an environment and how people interact with such conditions. The development of this approach is identified with the "Chicago School" of sociology. The classical application of the method used theoretical models from plant and animal ecology to investigate human communities. An overview of the classical position, as well as criticisms of it, along with new directions which have emerged from social scientists' studies of people's adaptations to space, is available in George A. Theodorson's (1961) anthology, Studies in Human Ecology.

One of the new directions was shaped by researchers' interest in the sociocultural components of ecological phenomena. Jonassen (1961) quoted Norwegians who talked with him about their reasons for settling in certain communities in Queens, Staten Island, New Jersey and Connecticut. His method has much in common with that of the undergraduate enthnographer (Davis, 1972) who used student informants to describe conflict in a junior high school. Some ethnographical studies are involved with people's interactions with space, or "place" as Schroedl (1972) referred to it. In his description of kitchen culture he observed:

> Although there are no signs posted or lines drawn on the floor, all experienced restaurant people know that a kitchen is generally divided up into a dozen or so areas. Certain areas are for preparation, others for cleaning and maintenance, and so on. Each of these areas is restricted to certain employees in the restaurant. But since cooks have the greatest responsibility, they have the greatest freedom in going where they want to go in the kitchen. Everyone knows this map of the kitchen, except the new worker who is continually going places he shouldn't. (p. 186)

He added that efficient operation was the reason for such divisions: employees know where to find things and they do not get in the way of one another. These concerns, as well as the means for coping with them, are very familiar to art teachers. Schultz (1973) exemplified this point of view:

> The art room is very important in the studio-art approach. No matter what kind of room or space is available, the art teacher organizes it specifically to serve the needs of the program. The four basic units--drawing, painting, printmaking, and three--dimensional design--each have their own equipment, work-space, and storage requirements. (p.8)

His book contains many photographs and considerable discussion of equipment and arrangements which are intended to enhance the making of art. Linderman (1971) maintained that "classroom environments are active processes. . . The room should be visually stimulating so that a student can continually make discoveries of an aesthetic, artistic, or appreciative nature" (p. 40). McFee and Degge (1977) directly manifested sociocultural concerns in their adaptation of Sommer's concept of personal space to classrooms:

> People's I-spaces include not only those spaces they regularly occupy and consider their areas, but things they wear and carry. For instance, the student's desk in the schoolroom is his or her place during a given time; and the things arranged on the desk are part of what identifies the individual's space. (p. 218)

Liberman's (1960) The Artist in His Studio is a documentation of what he refers to as "the mystery of environment" (p. 9). He photographed artists, their work, and their studios in France after World War II. The book includes verbal descriptions as well, and the whole is the culmination of numerous visits to each artist over a period of several years. He attempted to record significant details

that he felt added to his understanding of an artist's method of work. An example is his description of an aspect of Leger's painting environment:

> The floor of his studio was unique. Most artists in their studios surround themselves with monochromatic or subdued color, but the deep red floor of Leger's studio was an intense base from which his eye received a constant shock. He needed the stimulus of pure color. The blotting papers on his writing table under the window were red, yellow, green--bright and intense. (p. 49)

The graduate students' papers which follow are responses to an assignment to use ecology as a research method in some sort of art-related setting. Studios, classrooms, art display spaces, and art research areas were suggested as possible environments on which to focus. Their instructions were to map the area and then to observe people's interactions with the physical arrangements. They were asked to look for activity zones or natural areas and to describe what life was like in those places. It was anticipated that general insights concerning the affects of specific ecological aspects would emerge. These conclusions were to be documented with evidence in their papers.

Two additional circumstances contributed significant background preparation for these papers. Priscilla Fenton, in connection with her first reaction report on Collier's, Visual Anthropology, chose to document her working environments at home and in her office. As a result the seminar members had seen colored slides of the items, and their arrangements, with which she surrounds herself in these spaces. This kind of fortuitous enrichment is always an exciting possibility in seminar settings. I suggested to Janice Johnson that,

because of her research interests, she might like to read Liberman's book for one of her reaction reports in class. She acted on this recommendation and so the students were acquainted with his research into the interactions of these specific artists with their working environments.

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ECOLOGICAL OBSERVATION OF AN ART GALLERY

Priscilla Fenton

Territory

A gallery space within the Student Union was selected as the area for an ecological observational study. This space exhibits high school art work from a state wide area. The building is located on the University campus and is the commons for the student and community activities. The gallery space is not distinct in that it is integrated into a lounge area in a well traveled section of the building (see Figure 1). The space is available to students, faculty, staff, visitors, conference participants and guests.

The gallery displayed a selection of 53 high school drawings at the time of these observations. It was observed for one hour in the late morning. This period previously had been noted as a time of increased traffic in the area.

Question

The study investigated the use of an integrated gallery space within a lounge area of a commons. Specifically, this observation was concerned with the nature of the penetration of the space by pedestrian traffic as well as by persons located in the lounge area (loungers). Did the gallery present barriers to be challenged or a configuration that invited the pedestrian or lounger to explore within the structure?

Observations

People were identified by the behavior they displayed towards the space. A few loungers were noted who initially located in the lounge area and then deliberately moved to view the drawings. Pedestrians were those who were traveling through the building. This group consisted of strollers, passers, speeders, and stoppers. Strollers casually viewed as they slowly walked,

while passers made only visual contact with the space. Stoppers came to full distinct stops as they viewed the drawings. Strollers, passers, and stoppers penetrated the space, whereas the speeders ignored it. Several space economists penetrated the space by cutting through it as if to create the shortest distance between two points on their paths. Space economists rarely made sustained visual contact with the drawings.

Natural paths appeared to be located between points a. and c. as well as between b. and c. (see Figure 1). This space was penetrated most often by the space economists. Cutting through the space diagonally seemed to fulfill their need for swift passage. The spaces between the panels allowed this sort of penetration.

Point c., the area in front of the exterior sides of the north panels, was often penetrated. Loungers would pass these panels as they exited the lounge area. Space economists also entered the point c. area as they cut through the gallery. A few strollers and stoppers moved in a deliberate circular movement within the space as well as along its exterior. I suspect that these loungers were aware of my presence since they glanced at me several times during their stroll through the gallery space. They were reading before their gallery penetration and returned to this activity after the brief excursion. Perhaps this episode provided a break from their studies.

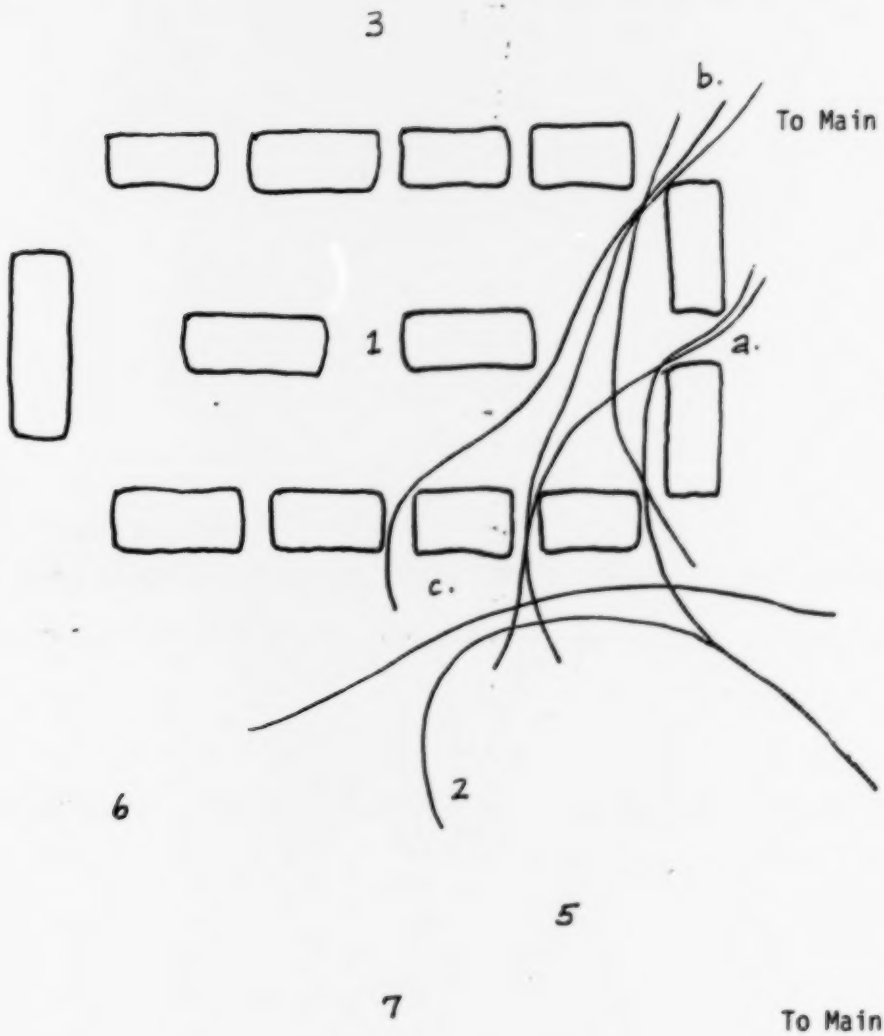
Findings

These observations suggest that the gallery space is acknowledged as an element within the lounge area. Pedestrians, as well as loungers, penetrated the space, either deliberately or as an economic device, but the nature of the penetration by the pedestrians seemed to be more of the space economy variety.

Perhaps placement of specific art work in this north west area of the gallery space would attract attention or create a "barrier" for the space economists. Points a. and b. seemed to be natural entry-exit areas. Rearrangement of the north panels may "capture" the space economists, however this strategy may be offensive to them. Perhaps these natural entry-exit areas are a function of the traffic flow off the main concourse, so changes in the installation of the art works may affect this feature more appropriately than arranging a different configuration of the panels. Strong pieces of work hung on the exterior of the panels off the main concourse may invite passers to enter the space and also slow down the speeders. The same treatment might be tried on the exterior of panels along the north side of the gallery space and point c. area. Effective art works in these locations may pull pedestrians from the east concourse as well as attract loungers to visit the gallery. The north spaces between the panels seemed to encourage entry into the inner gallery area. I recommend that the structure of the gallery space be retained since it seemed to encourage access through its perforated perimeters. If an increase in viewers is desired, installation devices that are visually appealing may be more successful in attracting the space economists, slowing down the speeders and enticing the loungers to get up and enter to view the exhibits.

FIGURE 1

Observation Territory: Integrated Gallery Space



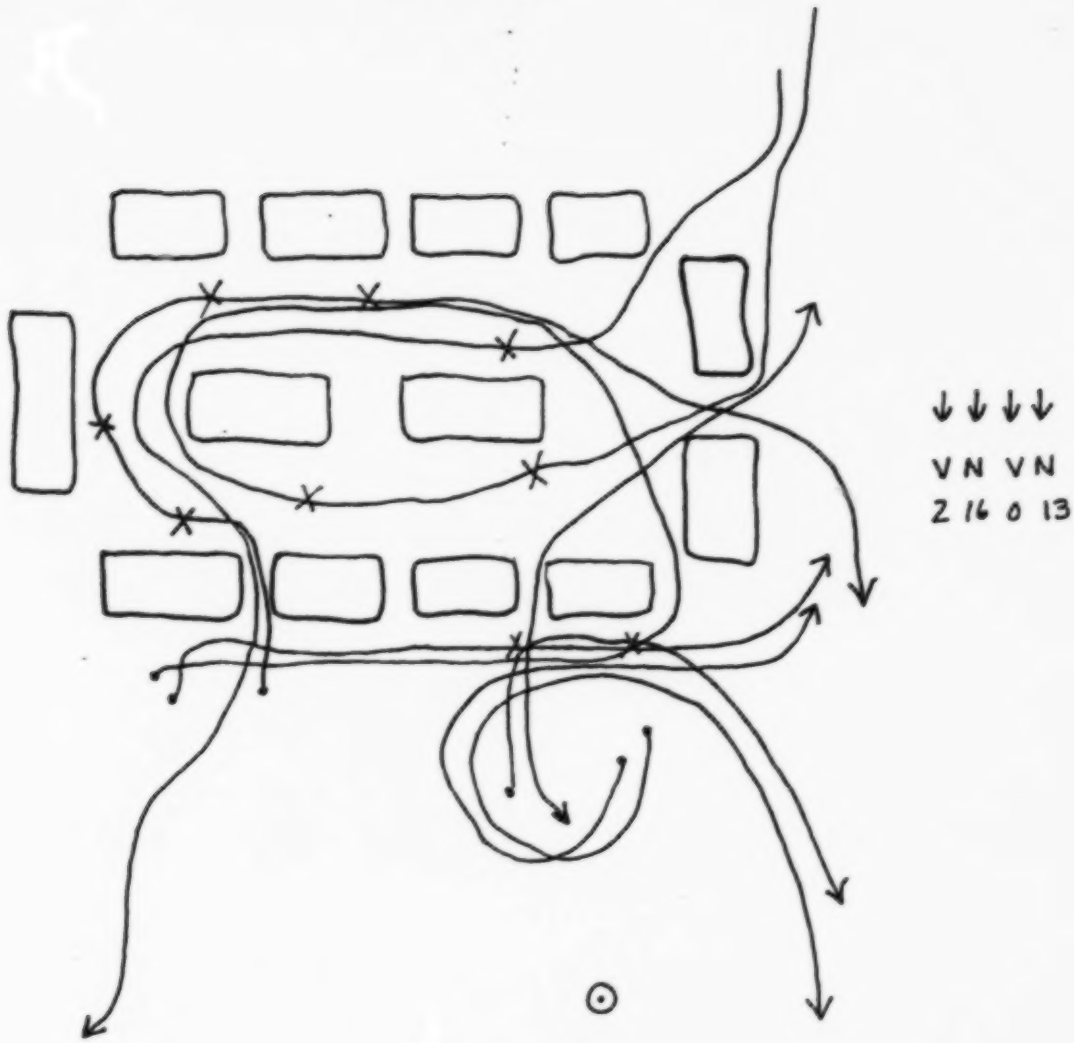
1. Gallery space
2. Lounge area (non-smoking)
3. Lounge area (smoking)
4. Main concourse
5. Observation post A
6. Observation post B
7. Concourse to east entrance

a. Entrance-exit point
b. Entrance-exit point
c. Natural area

FIGURE 2

Observation Territory: Phase One

(Raw Mapping)



X Full stops

• Initial location

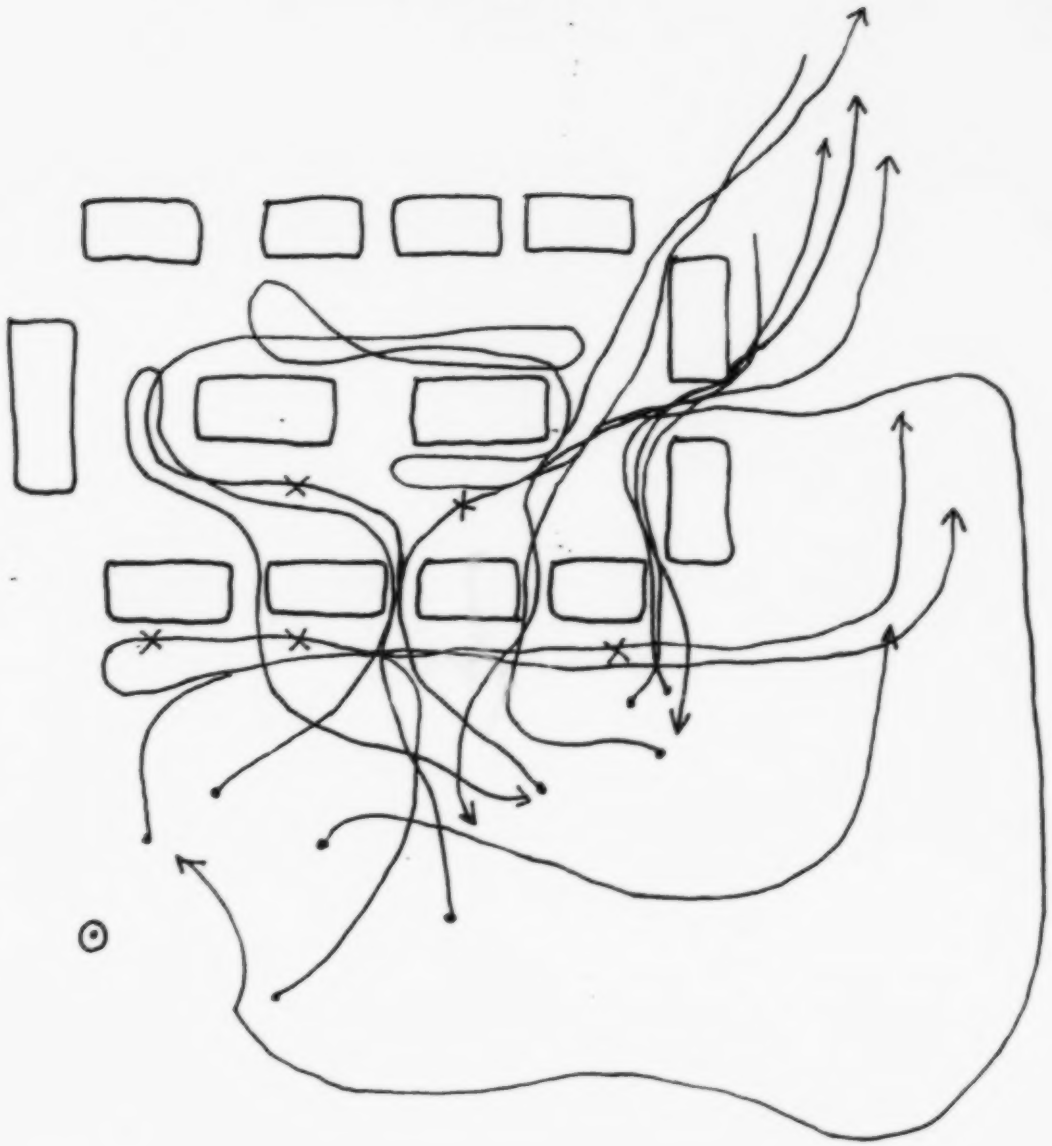
⊙ Observational post

N ↓

FIGURE 3

Observation Territory: Phase Two

(Raw Mapping)



× Full stop

• Initial location

⊙ Observational Post

AN ECOLOGICAL STUDY OF THE ART LIBRARY

Janice Johnson

This study investigated the ecology of students working in the Art Library. It focused on the activities of all students in the main room of the library between 3:00 p.m. and 3:30 p.m. During this time, the activities of everyone entering or present in the library were recorded. However, the behavior of three people, one man and two women, was recorded in more detail.

The main room of the art library is a square space with an entrance in the middle of the east wall. A doorway to the second room on the lower level is directly across from the entrance. To the left of the entrance is the reference and check-out desk. The librarian's desk is just beyond it. To the right of the doorway are open stacks and a stairway to the second floor. The card catalogue is basically in the center of the room. It is flanked by reference sections. The reference section on the right also contains new books. There are two tables in the room. One is located to the left of the card catalogue; the other behind the card catalogue. A double row of three study carrels is located behind the stairway, to the right of the card catalogue. In addition to the open stacks to the right of the doorway, there are stacks along the north wall and in the southwest corner of the room.

In the Art Library, there are four areas of high activity: the reserve desk, the card catalogue, the new book section, and the open stacks. Sixteen people asked for assistance at the reserve desk. Thirteen people used the open stacks. Eight people used the card catalogue. Seven people browsed through the new books. The stairway and entrance to the back room on the first floor were areas of medium activity, with five people going upstairs

and into the back room. The areas of low activity were the two study tables and the study carrels. Three people studied at the tables, two at the table on the left and one at the table behind the card catalogue. Two people studied at the study carrels. Figure 1 indicates the activity zones which were observed.

Most of the activity in the library was transcient, solitary, and purposeful, especially in the high and medium activity zones. More of the social activity occured at the check-out or reserve desk. The relationship between the librarian and the students appeared impersonal, yet courteous. The students did not interact with each other for the most part. One student, however, dropped his hat and another picked it up. This may be considered an example of cooperation. There were more activities of a social type at the new book section although they did not occur with great frequency. Two people walked in, looked at new books together, talked about the books, and then left. The card catalogue and stacks attracted high numbers of people but their activities in these areas were quite solitary. The people using the stacks and card catalogue were alone and did not engage in conversation.

The three people who were observed closely stayed in the library for extended periods of time. The first woman returned from the stacks to the table behind the card catalogue. There was a pile of books haphazardly arranged on the table. She added three books to the pile, sat down, and started flipping through them. She was surrounded by books as if she wanted to demarcate her own space. She, then, went to the card catalogue and to the stacks. In the meantime, the librarian began removing her books. When she

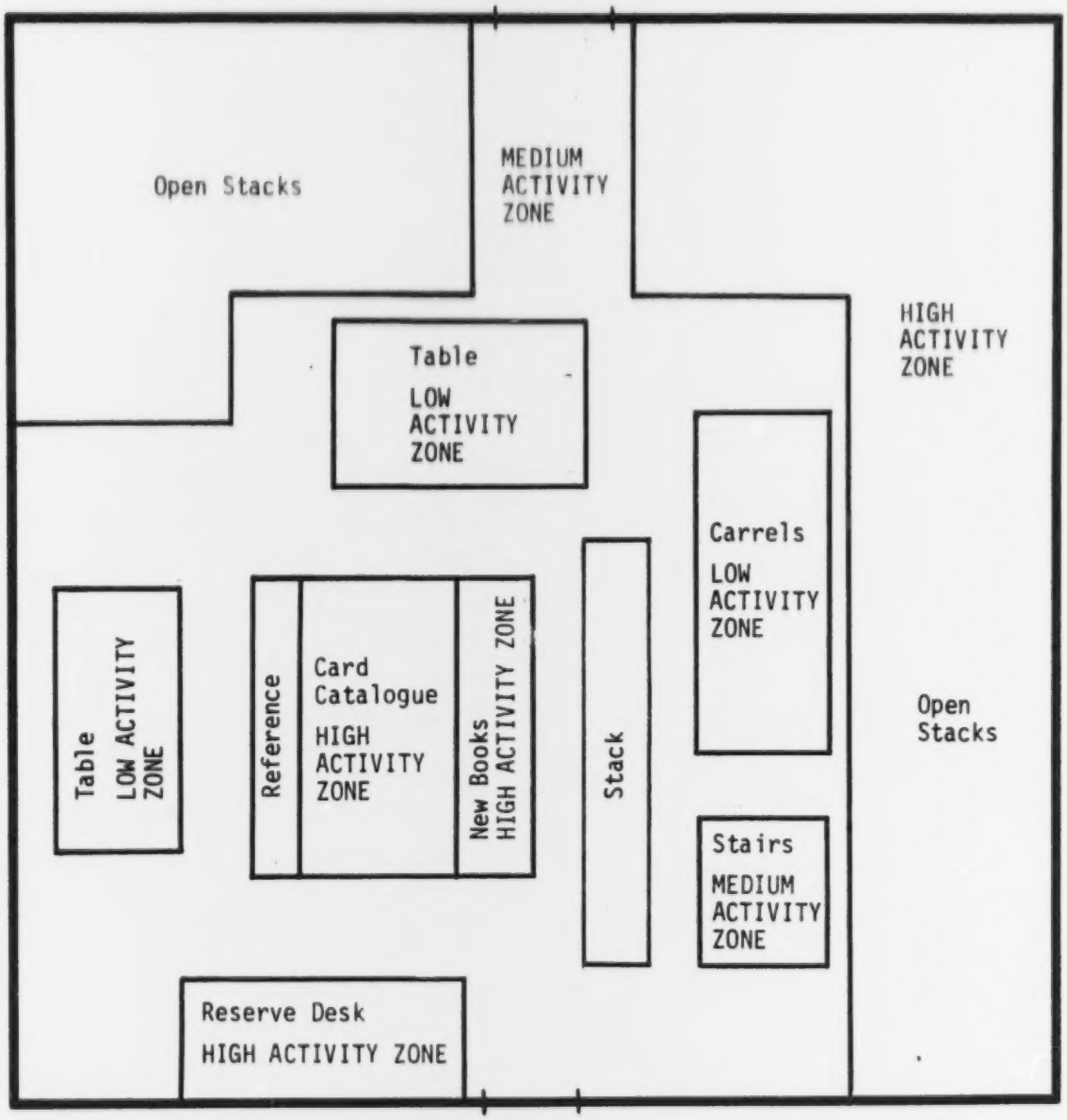
returned she explained, rather tersely, that she was using the books. This minor conflict was resolved by compromise. The librarian said he was moving the books because he thought they would fall off the slanted table. He suggested that she put them on a chair. She agreed to pile the books on the chair and returned to the stacks. I thought that part of her irritation might have been caused by the destruction of her territory.

The man who was observed was studying at the carrels. He was reading his notes. He went to the stacks and brought a book back to his desk. While he was gone a woman came into the library, sat in the desk next to his, and stared into space, apparently waiting. He returned and they began talking. The man referred to something in his notebook. She took the notebook and read. He looked through the book he had just brought from the stacks. He went to the card catalogue, then to the reference section. While he was at the reference section, he engaged in a brief conversation with a woman at the study table next to it. He then returned to the study carrel and began reading. The interaction did not seem to be social. It appeared to be a form of cooperative study.

I had thought the Art Library was more of a social center than my observation indicated. In fact, I was a bit surprised. I considered the Art Library as a place to meet friends rather than a place to study. However, I observed more solitary activity than social activity, possibly due to the time of day and to the nearness of the semester end. Most of the people depended on the librarian to a great extent. However, it was an impersonal dependence. There seemed to be closer relationships between the people who were in the low-activity zones than in the high-activity zones. The conversations were serious

in these closer relationships. Most of the people using the library did not stay very long but seemed to want to get books as quickly as possible. Again, the time of day may have influenced this observation. Those who were there for longer periods created their own study spaces either by choosing a study carrel or by marking off territorial boundaries with books. I suspect that the activity zones would remain fairly constant throughout the day, but that the level of social interaction might fluctuate at different times of the day which may be a possibility for further study.

ACTIVITY ZONES AT THE ART LIBRARY



Descriptive Survey

A descriptive survey attempts to establish the range and distribution of some social characteristics, such as education or training, occupation, and location, and to discover how these characteristics may be related to certain behavior patterns or attitudes. Moser and Kalton (1971) recounted the evolution of social surveys from the studies of poverty in Great Britain by both Mayhew and Booth during the second half of the nineteenth century. Possibly the most familiar contemporary surveys are the polls conducted by the Gallup and Harris organizations.

The National Council on the Arts suggested, in 1972, that the National Endowment for the Arts carry out a survey of museums in the United States. They contracted with an affiliate of Louis Harris and Associates to conduct the survey which was the first of its kind in this country. More than 1800 museums were identified as art, history, science, or a miscellaneous classification designated as "other." The museum directors of 728 of these institutions were interviewed. Data were collected on a questionnaire developed for the study. The results were published in Museums USA (National Endowment for the Arts, 1974). The analyses of the data were presented in four categories: type, budget size, governing authority, and region. Contents, such as programs, attendance, collections and exhibitions, personnel, and facilities, were examined by comparing museums which differ in respect to the four categories. For example, this type of analysis revealed that "The largest percentages of art museums are in the Midwest, the Northeast, and the Southeast. Twenty-three per cent of the art museums are located in the Midwest and

20 percent in both the Northeast and the Southeast. The smallest percentage (10 per cent) is found in the Mountain Plains" (p. 13). The writers of the document did not draw conclusions nor make recommendations; the result is a demographic report on the status of U.S. museums.

In contrast to this approach, Kennth Hudson (1977) amassed what Georges Henri Riviere referred to in the Foreword as "a composite and variegated array of impressions and reactions" from a questionnaire which he used to survey "museums in the old and new worlds." Hudson freely recommended changes based on his findings:

> In Montreal, for instance, it is no doubt admirable that there should be a superb museum collection of objects made by Eskimos, as a way of showing people in this part of Canada something of the skills and artistic talent of their fellow-citizens in remote parts of the country. But it is equally necessary that Eskimos living in these same remote territories should be introduced, through museums and exhibitions, to the other sub-cultures which exist within Canadian territory. One could say much the same of the Museum of the Indian in Rio de Janeiro. Why, one wonders, is there no Museum of the Indian in the areas where the Brazilian Indians actually live? (p. 34)

In the chapter, "The Museum and its Visitors," he reported on a variety of methods used by numerous museums to learn something about their visitors and about the responses of those visitors.

Eisenbeis (1972), in his consideration of a representative survey conducted in Germany, included several examples of the questions used to elicit data on habits of visiting museums, attitudes towards museums, and the image of museums:

> Question: Three acquaintances are discussing what they do in their spare time. The subject of museums crops up during the discussion. Each one gives his opinions. Whom do you agree with?
>
> ---
>
> There is something of interest for everyone in museums.
> Nowadays everyone should try a visit.

Descriptive Survey

> In my view museums are only for certain people.
> People like me don't feel at ease there.
> It is no use going to a museum unless you know something
> about what you are going to see. (p. 119)

As a result of visitor surveys which indicated that about half of the viewers in London museums are there for the first time, Morris and Alt (1978) carried out a survey with ninety-six visitors to learn which of two types of maps was most useful, as well as which type was preferred. They found a strong preference for the axonometric map (a pictorial representation of the objects on display). However, people were no more accurate in locating themselves with it than they were with the ground plan type (showing galleries in relationship to one another, but with no visual information about the objects on exhibiton). Accurate locations were made most often by the people who were shown both types of maps.

DiMaggio and Useem (1979) reviewed more than 250 audience, visitor, and public opinion surveys which collected data on the performing arts and on museums. They warned that, "These findings must be treated cautiously, for the precise level of public support determined in such surveys depends on the exact wording of the questions" (p. 30). Because the wording of questions is so critical, as well as difficult, they recommended that, whenever possible, researchers use questions which already have been developed. The Museum and the Canadian Public, which may be obtained from the Arts and Culture Branch of Canada's Department of the Secretary of State, was suggested as a good source for questions.

Craft Horizons often reported the results of surveys related to some aspect of art. Under the heading, "Public Wants Art," they summarized a

survey of 1,531 New Yorkers in which "more people preferred a first-rate theater (twenty-six percent) or arts and crafts workshops (twenty-one percent) to a sports stadium (seventeen percent)" (1973, p. 4). On another occasion they called attention to demographic data which revealed that sweeping cutbacks had occured in 36 percent of museums in this country ("Crisis in U.S. Museums Studied by NEA," 1974). In June and August, 1972 they reported the results of a study conducted by Tamarind Lithography Workshop which compared the space given to exhibiton reviews and articles for men and women artists for a one-year period.

Below is the report's list of the total number of lines that men and women artists received in the cited journals:

	Men	Women
CRAFT HORIZONS	55.9%	44.1%
Los Angeles Herald-Examiner	71.9%	28.1%
San Francisco Chronicle	78.8%	21.2%
Los Angeles Times	80.5%	19.5%
Arts Magazine	85.7%	14.3%
New York Times	86.5%	13.5%
Art News	88.3%	11.7%
Art Forum	91.1%	8.9%
Art in America	94.8%	5.2%

("No Sex Bias in Craft Horizons Says Art Press Study," 1972, p.3).

"The survey, which included both reviews and articles, was strictly quantitative, totting up the number of lines devoted to each sex without distinguishing content, pro or con" ("Art Press Blames Sex Bias on Museums, Galleries," 1972, p. 5).

The technique of counting lines in publications is an example of using data which are available in public records. Selltiz, Jahoda, Deutsch, and Cook (1976) discussed mass communications documents as one source of such data. They recognized personal documents as another source. They pointed out that autobiographies, letters, and diaries have the advantage of allowing us to see people as they see themselves.

Descriptive Survey

In a study which interfaced with ecological methodology, Brower (1973) used a variety of survey techniques to explore how people in a 95-block residential area of Baltimore utilized available outdoor spaces for recreation. He and his staff counted people in different recreation areas from moving cars; they hired residents from each block which was being studied to count people in recreation places within their blocks for a two month period; and a number of the residents in each study block kept diaries of their outdoor acitivites for this period. The last method is an instance of using personal documents as a source. "The Garbage Project" (Rathje, 1974) also shared some aspects of ecology research. Members of the project tabulated items in the refuse of a randomly selected sample of Tucson households for two years. They used categories which were designed to study health, nutrition, personal and household sanitation, education, amusement, communication, and pets. Rathje argued that, "Since their discipline functions to corroborate or disprove historical sources through the analysis of quantifiable materials, [archaeologists] are readily qualified to evaluate modern interview-survey techniques and their results" (p. 237). He projected a joint venture in which they would analyze garbage from households for a month; following this period the occupants would be surveyed, and finally a comparison would be made between their answers and the data from the garbage. He believed such a combined approach would identify weaknesses in the two methods.

A special type of museum visitor survey was carried out by Vauclair (1974) with Geneva adolescents between twelve and fifteen years of age. They were asked to rank order their preferences for colored slides of paintings arranged in several sets. Vauclair stated that one of the purposes

of his survey was to verify an earlier Canadian study which concluded that "there is a fifty-year gap between creative innovations (of a pictorial nature, in this case) and general acceptance by the ordinary public" (p. 121). He found, when he compared the adolescents' choices with those of adults, that a certain conservatism in artistic preferences already was present in these adolescents.

> On the whole, then, judgements rarely take into account questions of artistic trends or pictorial research or the plastic values of the works to be chosen. This tyrannical primacy of form probably originates in the way in which art is taught to children (beginning with drawing): rather than allowing the child to draw spontaneously what he sees, teachers often force him to transfer the exact shape of an object to paper and his drawing will not be found acceptable until it has become the closest possible imitation of the model. (p. 124)

Although he appeared to regret the above condition he followed this conclusion with a plea to respect the freedom of children and other museum visitors in their preferences.

The art sections of the National Assessment of Educational Progress which began in 1969 were administered to a representative sample of nine, thirteen, and seventeen-year-olds. The form of these tests is similar to a survey and the presentation of the data which are reported in such categories as geographic location, size of community, and gender, as well as age, is demographic. In Attitudes toward Art (1978) it is possible to learn that 74% of the thirteen-year-olds said they participated in three or more kinds of art work, and that 58% of the seventeen-year-olds indicated this was the situation for themselves. This survey also elicited the information that 50% of the nine-year-olds, 78% of the thirteen year-olds, and 61% of the seventeen-year-olds reported that they spent time outside of school drawing.

Descriptive Survey

Some artists use surveys as art forms. Often the procedures take place in art galleries, or the documentation of the process is displayed along with the results. Willats (1973) employed a participant-gathering strategy. His tools were a West London Manual and a West London Re-Modelling Book which had duplicate sheets with carbon paper between them. The top sheets were collected and displayed. Various visual cue sheets were used: for example, a photo of a front gate which was located in the participant's neighborhood was a cue to ask for a description of the gate's social function. He pointed out that questionnaires traditionally are considered to be retrieval mechanisms, but he has people doing their own processing so the problem is generative--people are able to feed back into it. In an interview at the conclusion of the article Willats specifically refuted that he is doing sociology. He maintained that he was involved with an art project because "it is concerned with the changing of conventions, which I see as being something that art has always been concerned with, whether aesthetic conventions, conventions of reading a visual painting, or social conventions" (p. 23).

"Hans Haacke's Gallery Visitors' Profile" (1973) reported the results of Haacke's asking visitors to the John Weber Gallery to complete a questionnaire. One-half of the questions were about demographic background, while the other half dealt with their opinions on political issues. A running display of the current results was exhibited on a wall of the gallery during the period of the survey. He used four sub-groups in which to break down the political information: artists; students; professional interest in art, but not artist or students; and no professional interest in art. In an accompanying commentary Bruce Boice noted

that Haack's survey was tautological because the people who filled it out and who saw the results were the same. This condition directly contrasts with the procedures of the national polling organizations. He also made an observation which has implications for other surveys:

> To notice the kinds of groupings Haacke makes from the questionnaires, is to be aware of the enormous range of further possible groupings and subgroupings implicit in the information. If 74% of artists completing the questionnaire supported McGovern, how many female artists of Polish origin, over 30, and against busing supported McGovern? The possible new groups and subgroups that could be formed from these results are not infinite, but they seem to be infinite. (p. 46)

As a first step in using the survey research method the graduate students were to decide on what aspect of art they wanted to study, and next to choose the population each was interested in and to define it. Suggested category possibilities were: art/non-art; various grade levels; various media, such as painters, potters, etc.; male/female; various occupations. Although scientifically selected samples were not possible, they were urged to give their questionnaires to different categories within their designated populations. They were asked to construct about ten questions and it was noted that closed or forced-choice questions result in more easily handled data. The following examples were distributed:

> Some people have said that in a community such as ours every child should be taken on a field trip to an art museum at least once each year. Do you . . .
>
> Strongly agree ( )
> Agree ( )
> Don't know ( )
> Disagree ( )
> Strongly disagree ( )
>
> My favorite medium is:
> Paint ( )
> Clay ( )
> Pencil ( )
> Pastels ( )

Descriptive Survey

Plaster ( )

The first type of question is designed to elicit a degree or intensity of feeling; the second, is a cafeteria-style that allows people to choose answers that pertain to themselves. An open-ended question might ask: "How do you think the schools should use art museums?" The first two types of questions are effective when you know the possible answers and want to find out how they are distributed in your population; the open-ended type is useful when you do not know the range of answers. Finally, they were to analyze their data by making a tally of the number of responses in each choice offered for each question. If they elected to use any open-ended questions, categories were to be set up to cover the answers, and tabulations were to be carried out within these. In the examples which follow the two graduate students chose to investigate aspects of their teaching situations.

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A DESCRIPTIVE SURVEY OF A SEVENTH GRADE ART CLASS

Donna Sharp

This is a survey I made of my incoming seventh graders on their first day of classes with me. I wanted to know some things about them. I was curious about their feelings concerning school, and, more specifically, their views about art, based on their past experiences with it. I wondered how they thought they learned best, and what characteristics they liked and disliked in their teachers. I felt this information would help me understand what they considered important to learning.

There were 72 boys and 71 girls who participated in the survey. Their responses are summarized after each of the questions. The figures in the left column indicate the numbers who gave those specific replies.

Question # 1: Right now, would you say you like art?

130 Yes
13 No

Question # 2: Why, or why not?

(Positive responses)

31 I like to draw.
21 I like to make things./I like creating.
16 I like to work with clay.
14 We did fun stuff before.
13 It's fun.
9 You seem nice.
8 It's a new experience.
7 I had a nice teacher.
7 I just like it.
3 I like to paint.
3 I do okay in art.
2 It sounds interesting.
1 It's easy.
1 There are many opportunities in art.

1 I like the results.
1 The class is smaller than before.
1 I like to carve.
1 Art is different than the other classes.
1 I get to use my skills to do different things.

(Negative responses)

11 I didn't like the teacher before.
6 It is boring.
2 I'm not an artist.
2 I draw terrible.
1 I don't like to draw.
1 I don't like art. I never have.
1 I didn't have enough time to get my work done.
1 I don't like getting clay on me.

Question # 3: What kind of thing in art do you like to do best?

55 Ceramics/clay
50 Drawing
21 Painting
7 Potters' wheel
4 Macrame'
2 Woodworking
1 Draw cartoons
1 Chalk
1 Crafts
1 Paper mache
1 Nothing

Question # 4: What is something you'd like to learn in art?

34 Potters' wheel
23 Learn to draw better
16 Work with clay better
11 Leather
10 Stained glass
8 Macrame
5 How to paint better
5 Sculpture
2 How to make candles
2 Silkscreen
2 How to mold things
2 Crochet
2 Carving
1 How to draw cartoons
1 Sewing
1 Airbrush techniques
1 Commercial art

1 Woodburning
1 How to build a house
1 Tools
1 Woodcrafting
1 Everything
1 About past artists
1 Pipecleaner people
1 Welding
1 Wood toys
1 Knitting
1 Weaving
1 Glassblowing
1 How to make better stuff

Question # 5: What do you like about school?

27 See old friends
13 Meet new friends
11 Sports (Not including the football and basketball responses)
11 Math
8 Football
5 The teachers seem nice.
5 Science
4 Band
3 P.E.
3 The opportunities
3 It's fun
3 Art
3 The different classes.
2 There's lots to do.
2 Have fun.
2 Being independent.
2 The schedule. You get to go to different places and do different things.
2 This school is big.
2 The field trips.
2 Music
2 Girls' Glee
2 Lunch time
2 The extras.
1 I like learning.
1 The new experiences.
1 The classes
1 I like taking a shower after P.E.
1 I like the stuff we do.
1 Keeps you busy.
1 You get time before school.
1 This is a nice school building.
1 The boys.
1 Chase girls.
1 The time between classes.

1 Learn a lot.
1 I just like school.
1 We're not with the little kids.
1 Get to switch classes and see our friends.
1 Study hall
1 I like all the people and all the classes.
1 The work.
1 The new stuff.
1 It's a bigger adventure than elementary.

Question # 6: What do you dislike about school?

13 Homework
12 The heat/Having to go to school when it's hot!
9 The teachers are mean.
8 Showers after P.E./Having to take showers. Too short of time to take showers after P.E.
6 The work
5 Social Studies
4 Math
4 I'm not with my friends.
4 The crowded halls./The school is crowded.
3 Having to rush to classes.
3 Nothing
3 Getting lost.
3 The teachers aren't reasonable and yell.
3 It's boring.
2 Short time between classes.
2 Science
2 Teachers talk too much.
2 Too short of lunch time.
2 Too long of class time.
2 The strange/weird people.
2 No recess.
1 I eat lunch.
1 School wastes your money.
1 School wastes your time.
1 Waste your money on gym clothes.
1 Music
1 The open area
1 Boring assemblies
1 I have to go to my locker or have to carry so many books around.
1 The busyness
1 The teachers don't tell you enough.
1 When people stare at you because you've got new clothes on.
1 Walking to class.
1 This is so big.
1 Assigned seats
1 Everything
1 People who don't like me.
1 Getting up early.

Donna Sharp

Question # 7: How do you think you learn best?

45 Seeing/Demonstrations/Examples/Show me
27 Explain it to me
15 Listening well/Paying attention.
10 Reading/If I read it I can remember it.
5 If I can take my time./If I can work at my won pace.
3 By actually doing something myself.
3 By taking notes.
2 Practicing.
2 Studying.
2 If there is a quiz or a test.
1 Working alone.
1 In the library by myself.
1 Asking questions.
1 When teachers yell at me.
1 When I have a strict teacher.
1 When teachers help you at your work.
1 By going to school.
1 Getting exact directions.
1 When it is quiet.
1 When I can see other people's work.

Question # 8: What are some things that you like teachers to do or that you like that teachers do?

20 Are helpful.
14 Are nice.
13 Explain things clearly so we can understand.
12 Have a sense of humor.
10 Understand us.
8 Know you./Pay special attention to you.
6 Compliment you.
4 Be patient and calm
4 Give you good grades.
3 Tell you what things you did wrong.
3 Write comments on your papers.
2 Smile a lot.
2 Interested in you.
2 Let you talk in class.
2 Give you enough time in class to get your work done.
1 Don't treat us like babies.
1 Show us how to do things.
1 Get along with you.
1 Let you sit anywhere.
1 Give extra credit.
1 Take us on field trips.
1 Let you work at your own speed.
1 Let us out of school.
1 Let us kids chew gum.
1 Give easy work.

1 Ask questions.
1 Are fair.
1 Don't talk behind your back.
1 Are so organized
1 Let us go to the Media Center.
1 Let me print because I can't write.
1 Give worksheets and stuff to fill and color.
1 When they leave the room.
1 When they don't have favorites or pets.
1 When they keep on the subject.
1 When they make me do my work.
1 Nothing

Question # 9: What are some things you dislike about teachers or that teachers do?

27 Talk too much
21 Yell
8 Get mad
5 Don't explain things so we can understand.
5 Give homework.
4 Don't listen to you.
4 Blame you for something you didn't do.
3 Are mean
3 Give bad grades
3 Treat you like a baby.
3 Ignore you
3 Don't give enough time to get our work done.
2 Don't tell you how to correct things.
2 Rush us
2 Mark over our paper
1 Pick favorties.
1 Tell you to DO IT!
1 Don't let you chew gum
1 Give hard assignments
1 Have assigned seats
1 Force you to do things.
1 Have scorecards
1 Write sloppy so we can't read it.
1 Look over my shoulder.
1 Stay in the room.
1 Say our grades out loud.
1 Not sticking to their word.
1 Give tests
1 Go through things too slowly.
1 Don't believe our excuses.
1 Don't stay on the subject.
1 Talk too quiet
1 Too strict
1 If you raise your hand you don't get picked.
1 Give you an F, but it's suppose to be an A.

1 You do okay, but you get a bad grade.
1 Give bad grades

Question # 10: What is your favorite subject?

40	Math	3	Language Arts
36	Science	3	Shop
21	Art	3	Homeroom
20	P.E.	1	Glee
16	Reading	1	Basketball
9	Music	1	Study Hall
5	Social Studies	1	Lunchtime
4	Spelling		

Question # 11: In what subject do you feel you do best?

39	Math	5	Social Studies
25	Science	1	Band
19	Reading	1	Industrial Arts
17	Art	1	Homeroom
12	P.E.	1	Sports
12	Spelling		
7	Music		
6	Language Arts		

Question # 12: What is your least favorite subject?

26	Language Arts
23	Social Studies
21	Math
14	Reading
9	Music
8	Science
7	Spelling
2	Art
2	P.E.
1	Study Hall

The students' reasons for liking art centered on what was made, or the nature of the art activity. Some of the replies, such as, "It's easy," and, "You seem nice," reflect little of what art teachers consider important. The negative responses are even more revealing to me. Why does a kid get turned off to art? Because of the teacher. Because he or she thinks it is boring.

Many of the students' reactions to school focus on the adjustments from smaller elementary schools to the larger junior high school. For example, some liked the schedule which allowed them "to go different places and do different things," while others disliked the "short time between classes." I really thought about the number who said they disliked homework. This is rather new to them, but is much more familiar than lockers or showers. I feel that students at this stage in life have other ideas about how to use their time at home, such as playing. They often want to forget about school when they are at home.

Their answers to the questions about the kinds of things that teachers do which they like or dislike were not as helpful to me as I had hoped they would be. Some phrases are ambiguous. "Are helpful" caused me to wonder about what is seen as being "helpful." Does it mean that you talk to each student every day? Does it mean that you are quick to give assistance so that students do not have to wait for a response to questions or problems? A similar difficulty is presented by the word "nice." How do students interpret this quality? The "give good grades" response is perplexing because teachers view grades as being attained by the students.

It required considerable time to record and tabulate the information from this survey because almost all of the questions were open-ended. However, I felt they were necessary to collect the information I wanted to know.

A DESCRIPTIVE SURVEY OF ATTITUDES TOWARD ART CLASSES

Marge Stell

The Descriptive Survey

I did a comparison survey of attitudes about art classroom management, grading policies and personal attitudes about individual art work. I compared the combination 5th/6th grades class room and the Intermediate Family School class at an elementary school.

The 5th/6th grades class has 24 students who are of low academic ability. No one in the class is reading within a year and a half of grade level. There is a high incidence of children whose families move from place to place in the city. They are considered neighborhood children even if they don't live in the school neighborhood all of the academic year. They attend the school in order to maintain stability.

The Intermediate Family School class has 25 students who are preselected for attendence in Family School. They range from 3rd to 6th grade. Family School is an alternative school program. Parents take an active part in working as volunteers on special projects in school. They have a social extention beyond school time which includes camping trips, field trips, covered dish suppers, and a parent committee that meets periodically with the instructor. The children are all bright and/or strongly independent in their ability to work on academics without directed supervision. They perform much better in an unstructured, open atmosphere. They have demonstrated the desire and ability to pursue academic work according to their own needs and the personal drive to go on beyond the usual grade limits in any given academic area.

The 5th/6th grades class operates in a very structured class room situation. They can't handle change in routine easily. Substitute teachers upset them. New problems or different or exciting plans for the day tend to cause a great deal of disruption in class. They receive regular report cards. They often are disciplined with isolation in the Principal's office, paddling, and detention time after school. They frequently have fights, squabble, lie, cheat, steal. They also share and have good friendships and do try to get their work done. They do not conduct themselves in a classroom in any usual sense of quiet, order, organization, respect or reticence.

Family School children do not ever receive report cards. They get written narrative reports on their performances and form contracts with the instructor for a given amount of academic work they will accomplish within a day or a week. They operate a democratic classroom which includes a morning meeting to set the plans for the day. There are no desks in rows. The room is similar to a big, rambling house with many interest areas in which to work. The discipline situations are resolved in individual conferences with the instructor, or in small groups, or by parent conferences. Occasionally, a student is denied a pleasurable activity until he or she has corrected a deficiency in some area.

I often have marveled at the difference between these two groups. There are several neighborhood children in Family School. I also have noticed that some Family School children pay attention to the regular report cards received by the other classes. I, therefore, asked the question about report cards to see if they might indicate that they wanted a letter grade evaluation at least some of the time. In addition,

Marge Stell

I wanted to know if the 5th/6th class would like a more open and free environment for art class.

I was interested in how the 5th/6th class felt about lecture/demonstration presentations in art class. I was sure I already knew what Family School students thought of that method of instruction.

I was curious about the attitudes of both groups toward their own work--whether they felt success and pleasure in their work. I also wondered if they considered themselves as successful in art class.

Some questions were constructed to elicit their general views of curriculum: whether the students realized there is a basic design in the system for art classes; whether the students felt there was a tie in with other subject areas; whether the students considered art to be necessary for their educational development.

I could have asked just "yes/no" questions, but I added "sometimes" and "don't know" response categories after seeing Bill Cosby demonstrate kids' reactions to "yes/no" answers. He said "sometimes" means "yes", but kids would rather say "sometimes" than go out on a limb and state finally and absolutely "yes". Also, "I don't know" usually means "yes" or at least some knowledge of the situation, but the kids don't want to incriminate themselves so they will evade an answer if possible. The questionnaire was highly structured in any case, but may be evaluated by adding all "sometimes" responses to the "yes" percents. However, the high percentage of "don't know" responses to the question about School District curriculum guides was an honest "I don't know" response. Therefore, I don't think the "don't know" responses should be added to the "yes" category. They need to be kept in a separate coding. Some students in Family School

indicated on their paper that this was the same as a "no" comment for them.

The survey was fun to do and had some surprises. The classroom teachers administered the questionnaires. The 5th/6th grades teacher read it aloud to her students. The Family School instructor let his students complete the questionnaires on their own time. They all were told they did not need to sign their names. Most Family School students did sign them, but some did not. All 5th/6th students signed their names. The 5th/6th students were very vocal and opinionated about their answers and appeared to enjoy the activity. The Family School students were much more blase about it, but all of them responded which surprised me.

The percentages of responses in each category for the two groups are indicated directly under the individual questions. In some instances, such as the high percentages of yes responses to students' choosing their art projects and materials, there is considerable agreement between the Family School class and the 5th/6th grades class. On other questions, there is more disagreement; the desirability of quiet art classes is an example.

This type of research is time consuming. I used a calculator to compute percentages. I decided I would rather survey two whole classes than just two or three students in each group. I wanted a more complete picture. The students are so unique that two or three from each class might not represent the entire groups.

I am glad so many signed their names because their responses are more valuable to me than the percentages of the whole group. The percentages seem to support the premise of Family School that their students do not

need letter grades. The answers to the questionnaire also alerted me to the fact that students in both groups do want some feedback from the instructor on their art work. Comments were desired.

ART CLASS DESCRIPTIVE SURVEY - 21 Family School respondents

23 5/6 Grade Respondents

Circle your answer

1. DO YOU THINK ART SHOULD BE A REQUIRED COURSE IN ELEMENTARY SCHOOL?

	yes	no	sometimes	don't know
F.S.	30%	40%	21%	4%
5/6	57%	19%	14%	9%

2. DO YOU THINK ART LESSONS HELP YOU IN ANY OTHER SCHOOL WORK?

	yes	no	sometimes	don't know
F.S.	47%	26%	17%	8%
5/6	28%	23%	47%	0%

3. HAS ART CLASS EVER BEEN THE KIND OF CLASS YOU WERE EXPECTING IT TO BE?

	yes	no	sometimes	don't know
F.S.	26%	34%	39%	0%
5/6	47%	23%	28%	0%

4. DO YOU THINK PEOPLE SHOULD WORK QUIETLY IN ART CLASS?

	yes	no	sometimes	don't know
F.S.	39%	26%	30%	4%
5/6	76%	4%	14%	4%

5. DO YOU THINK PEOPLE SHOULD HAVE ASSIGNED SEATS IN ART CLASS?

	yes	no	sometimes	don't know
F.S.	4%	86%	8%	0%
5/6	19%	66%	9%	4%

6. DO YOU LIKE QUIET ART CLASSES?

	yes	no	sometimes	don't know
F.S.	43%	26%	26%	4%
5/6	80%	0%	14%	4%

7. DO YOU LIKE AN ART LAB TYPE OF CLASS - FOR EXAMPLE - STUDENTS WORKING ON WHATEVER PROJECT THEY WANT TO WORK ON USING WHATEVER MATERIALS THEY WANT TO USE?

	yes	no	sometimes	don't know
F.S.	78%	0%	8%	13%
5/6	71%	4%	23%	0%

8. DO YOU THINK STUDENTS SHOULD BE WORKING ON ART WORK ALL THE TIME WHEN IN ART CLASS?

F.S.	34%	39%	13%	13%
	yes	no	sometimes	don't know
5/6	38%	33%	23%	4%

9. DO YOU THINK IT'S NECESSARY TO HAVE ASSIGNED WORK IN ART CLASS?

F.S.	0%	86%	13%	0%
	yes	no	sometimes	don't know
5/6	28%	23%	37%	9%

10. DO YOU THINK STUDENTS SHOULD CHOOSE WHAT ART AREAS THEY WILL STUDY?

F.S.	52%	8%	34%	4%
	yes	no	sometimes	don't know
5/6	42%	28%	28%	0%

11. DO YOU THINK THE SCHOOL DISTRICT HAS AN ART STUDY PROGRAM THAT ALL STUDENTS ARE EXPECTED TO KNOW?

F.S.	13%	8%	0%	78%
	yes	no	sometimes	don't know
5/6	33%	19%	19%	28%

12. DO YOU THINK YOU HAVE LEARNED ANYTHING ABOUT ART IN ART CLASS?

F.S.	56%	17%	26%	0%
	yes	no	sometimes	don't know
5/6	71%	0%	23%	4%

13. DO YOU THINK GRADES ARE NECESSARY IN ART CLASS?

F.S.	0%	91%	8%	0%
	yes	no	sometimes	don't know
5/6	80%	4%	14%	0%

14. DO YOU WANT A GRADE ON YOUR ART WORK?

F.S.	26%	39%	26%	8%
	yes	no	sometimes	don't know
5/6	61%	0%	28%	9%

15. DO YOU WANT A TEACHER TO WRITE COMMENTS ABOUT YOUR ART WORK?

F.S.	56%	30%	13%	0%
	yes	no	sometimes	don't know
5/6	76%	0%	23%	0%

16. DO YOU THINK EVERY STUDENT SHOULD HAVE THEIR ART WORK DISPLAYED?

F.S.	8%	39%	47%	4%
	yes	no	sometimes	don't know
5/6	38%	19%	38%	4%

17. DO YOU THINK SOME PEOPLE ARE BETTER ARTISTS THAN OTHERS?

F.S.	65%	4%	30%	0%
	yes	no	sometimes	don't know
5/6	80%	9%	4%	4%

Marge Stell

18. DO YOU THINK ART ABILITY IS LEARNED?

F.S.	34%	17%	43%	4%
	yes	no	sometimes	don't know
5/6	57%	19%	19%	4%

19. DO YOU THINK SOME PEOPLE ARE BORN BETTER ARTISTS THAN OTHERS?

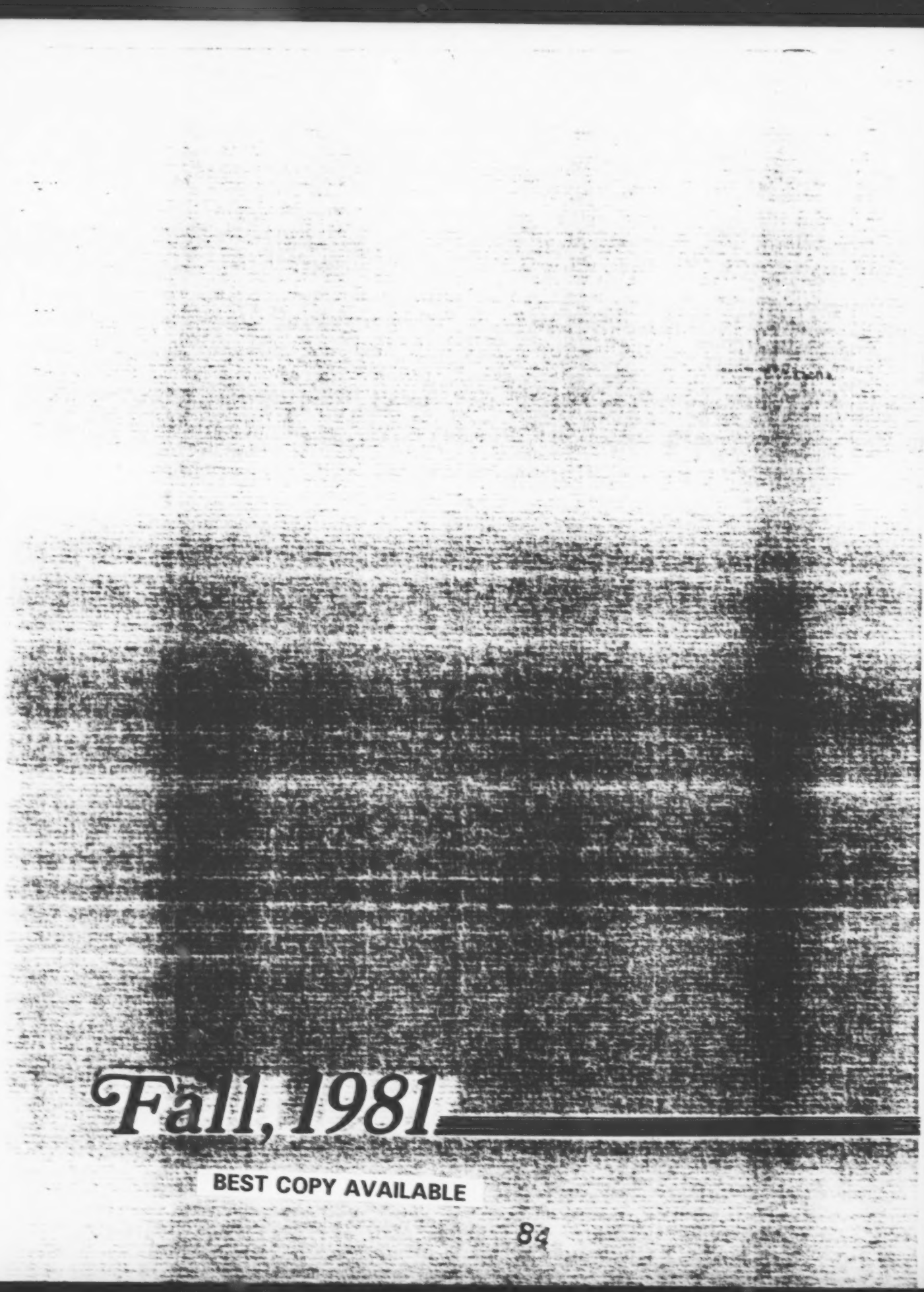
F.S.	47%	39%	13%	0%
	yes	no	sometimes	don't know
5/6	47%	19%	19%	14%

20. DO YOU THINK YOU DO WELL IN ART WORK?

F.S.	34%	8%	52%	4%
	yes	no	sometimes	don't know
5/6	38%	19%	38%	4%

21. DOES DOING ART WORK GIVE YOU PLEASURE?

F.S.	17%	4%	78%	0%
	yes	no	sometimes	don't know
5/6	52%	9%	33%	4%



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